

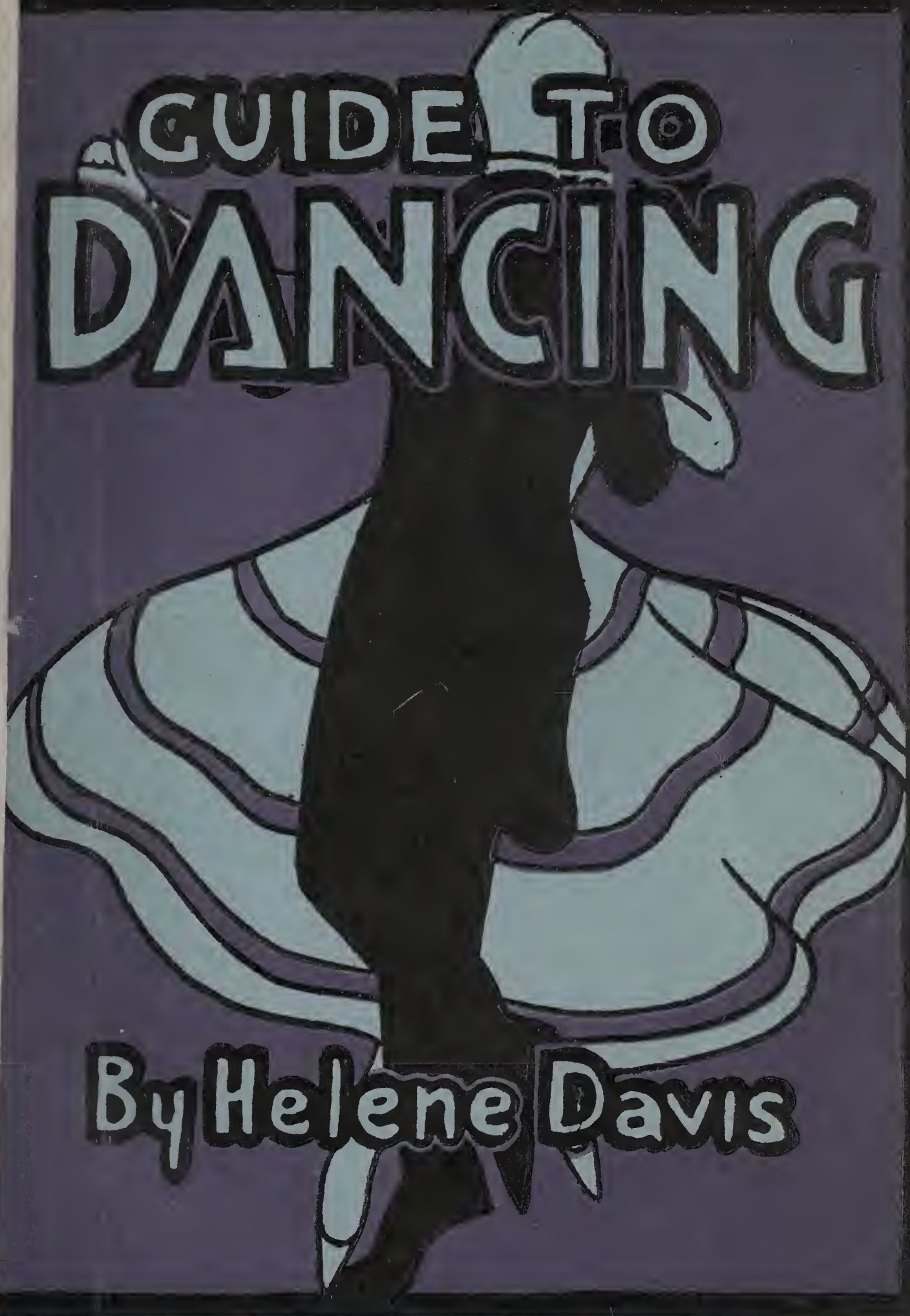








# GUIDE TO DANCING



By Helene Davis





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COMPLETE GUIDE TO DANCING  
BALL ROOM ETIQUETTE  
AND QUADRILLE  
CALL BOOK



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## PREFACE.

“On with the dance” is the cry of today. We start it when we are just old enough to toddle and are still crying it when we are so old we can do nothing but toddle. Nevertheless it is a sign of sanity and good sense, which we Americans show in our enthusiasm over dancing. It is a sign that we are not “old fogies” who fail to recognize that dancing is a clean and wholesome play. And so we play hard, just as we do everything else hard.

The present vogue of dancing is not a fad but a natural reaction resulting from the long-time condemnation of dancing. We are taught by educators to encourage self-expression in children—why not in adults? In barring dancing from the world, we would bar one of our supreme human expressions of happiness and exultation.

It is true that there have been dances which deserved all of the abuse they received; but those died a natural death, because more attractive dances have been offered in their places. In the same way will the objectionable features of modern dances be cast aside as the dancer

becomes more of an artiste and less of a contortionist.

In studying the new dances a frequent change in both names and steps will be noticed, and so in order to avoid confusion the most influential teachers have decided to simplify and standardize the steps. Following this course the author has selected for this book a complete list of the steps that have established for themselves a permanent place on the dance floors of smart society.

The steps composing the new dances have no set order but are performed at the caprice of the leader or on the suggestion of the music. Nor has the number or variety of steps reached its limit. Each leader is free to adapt the steps of one dance to those of another, or to invent new steps, thus giving free reign to his individuality.

The purpose of this book is twofold; first it seeks to explain in the simplest possible terms the fundamentals of ballroom dancing; second, it proves that dancing, correctly done is neither vulgar nor immodest, but refined, graceful and modest.



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COMPLETE

# GUIDE TO DANCING

BALLROOM ETIQUETTE AND  
QUADRILLE CALLBOOK.

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## DEPORTMENT.

A suitable deportment is the proof of good education and habitual sense of order; it heightens the value of and is indissolubly connected with dancing, and must be noticed here.

Gallini has written an excellent paper on this subject, which I am sure I shall gratify my readers by quoting. He says, "Of how many captivating graces is not the deportment susceptible where a proper care is taken of improving the gift of nature? And in what does a graceful deportment consist but in holding up the head without stiffness, and keeping the body upright without affectation?"

"When once a habit of easy dignity with an unaffected air of politeness has been sufficiently familiarized, it will constantly show itself in even the most indifferent gesture or action of the possessor; and only the more so for his be-

ing unconscious and insensible of it. Does he come into a room, his air immediately strikes the company in his favor, and gives a prepossessing idea of his advantage. He will then have nothing to do but to keep up the impression he will have made.

“But how great, how cruel an injustice do young men do to themselves, who, not only advantaged by a distinguished birth, but withal by a most regular figure, lose, or at least greatly lessen, the effect of those advantages by a gross and unpardonable neglect of their manner of deportment. Some you will see with an ignoble slouch, others turning their toes inwards, some again, with an awkward management of their limbs, and many, with these and other defects, not knowing how to walk, sit, stand, or do any one action of life with grace or propriety. Speak to them, they answer either with a booby bashfulness, or, worse, with a forward pertness. Ask them to sit down, some will just stick themselves on the corner of the chair, others leaning on the back of it as if glued to it. If a bow is to be made, it is with scraping, or with shaking the head, or throwing it in your face. If a curtesy, the young untutored lady hangs her head, and makes her obeisance with her eyes fixed on the ground, or pokes out her head, sticking back her arms, like one of the figures in Hogarth’s

dance. Their gait in walking is conformable to all this, disagreeable and unsightly."

There are persons who flatter themselves that they possess a graceful and easy deportment in dancing, and who weary and disgust their unfortunate friends by the eternal repetition of the most vehement and ridiculous tricks which they are pleased to designate deportment. They frequently extend the arm, striking the air as if they were sawing, holding their partners so that it is impossible for them to dance, elevating their shoulders or throwing them back, clapping their hands, stamping their feet, and generally caring for no one else but themselves. All these actions, which are chiefly met with among very lively persons, are tiresome and disagreeable, and as such can only be classed as the little contrivances of a numerous class, who, lacking all real knowledge, think thus to distinguish themselves.

We are now naturally led to ask where guidance or models of deportment may be best found.

A graceful deportment appears at first so simple, easy, and natural that it seems impertinent to lay down rules for it. The manner and style, moreover, of good society can never be acquired from books. There are, however, a few rules (subject to many exceptions and

variations, without the slightest discredit either to nations or individuals) which may be termed its more material conditions. It then remains for every one, by disposition and by natural grace, to supply the last finish.

## ETIQUETTE FOR THE BALLROOM.

The conduct of parties attending a ball should be governed by such rules as shall insure the entire company an evening of pleasure.

In dancing quadrilles a quiet walk is all that is required. Do not make any attempt to take steps.

Avoid slang phrases.

Do not attempt a dance with which you are not familiar.

Do not romp in dancing, nor on the other hand assume a solemn expression. Let your face wear a pleasant appearance, though not a simpering smile.

Do not make a grand rush for places.

Do not forget to thank your partner after seating, for the favor she has bestowed upon you.

Do not hold the arms or body stiffly.

Do not wait until the music is half over before selecting a partner.

It is the duty of a gentleman having place in a quadrille to have his lady with him. Otherwise he forfeits his place.

In passing through a quadrille let your disengaged arm hang easily at the side.

The hostess or the master of ceremonies is privileged to ask any lady or gentleman whether he or she wishes to dance, and procure partners for all who desire to dance.

When a dance is over, a young lady is privileged to wander with her escort through the drawing rooms and to accept a glass of punch, or the man may present his right arm and lead her to a seat selected by her.

#### ENTERING THE BALLROOM.

The gentleman, having escorted his lady to her dressing room door, and having sought his own, should arrange his toilet as quickly as possible, and return to the ladies' room, where his lady will join him at the door, and accompany him to the ballroom.

When entering the ballroom a lady invariably precedes a man, even if he is her father, and he does not offer his arm. Arrived before the hostess, they exchange greetings with her in the same degree of warmth or formality that her bearing invites.

A lady should never promenade the ballroom alone, nor enter it unaccompanied.

A gentleman should always dance first with his partner, and is also under obligations to

her for the first dance after supper, as well as the last number on the programme.

### INTRODUCTIONS.

Persons giving a public ball should select at least six or eight ladies to form an Introduction Committee. Upon this committee depends much of the enjoyment of strangers. It is the duty of each member to see that all persons have partners for each figure on the programme.

Should a gentleman request a dance from a lady prior to an introduction, the lady should not refuse with an excuse of previous engagement, for in so doing, she would betray very slight knowledge of ballroom etiquette. The correct answer would be: "I would be much pleased to accept your kind invitation if you would procure an introduction."

In escorting a gentleman to a lady for an introduction, offer the gentleman your arm. Care should be taken to pronounce names distinctly. Should a name be indistinct to one, that one should say at once, "I beg your pardon, I did not understand the name." An inferior should be introduced to a superior; a gentleman to a lady, as: Miss Sweet, permit me to present Mr. Blank to you.

When introduced to a lady, be particular how you ask her to dance, and the manner in which you acknowledge the introduction. Ladies are

susceptible of first impressions, and it depends a good deal upon the manner of presenting yourself, whether they are agreeable or not.

### ASKING A LADY TO DANCE.

In asking a lady to dance, take position directly in front of her, bend the body slightly forward, and respectfully say: May I have the pleasure of this dance? or, May I have the pleasure of a number on your programme? Should she answer "she is engaged," he should thank her and ask for some other dance for which she is not engaged. No lady will refuse to dance without giving some good reason for her refusal. In taking place, a gentleman should offer the lady his arm.

If a gentleman wishes to dance with a lady with whom he is not acquainted, he should politely ask the hostess or the master of ceremonies for an introduction.

One of the first duties of every man at a ball is to invite the hostess, the hostess' daughter or special guest to dance.

If it is a ball where programmes are used, it is quite proper for a man, after having been introduced to a woman, to ask her for a dance, register her name on his card and vice versa, and excuse himself to go on to others to ask dances of them.

It is both indiscreet and ill-mannered to dance



too frequently with one man, or to sit with a man in an obscure corner. The ballroom is not designed for the purpose of making love.

### THE BOW.

The old fashioned bow and curtsy are almost obsolete, and are only used in the square dance. They are described below however, for the sake of completeness.

To execute a bow in dancing step the left foot to the side about ten inches, at the same time turn, facing partner, and draw the right foot up to first position, heels touching, and should simultaneously incline the body forward at the hips, without bending the knees, eyes resting to the floor about six feet in front, assume erect position, step with the right foot back to second position, turning to face center, and close the feet, two bars.

*“A lady never makes the bow.”*

### THE CURTSY.

The curtsy in dancing is made thus: step right foot to side and pass left foot in a semi-circle to the back (fourth position) until it rests upon the toe and ball, and at the same time bend the knee of the standing leg, incline the body forward, straighten the standing leg, and gradually draw the advanced foot to its correct normal position.

The depth of a curtsy is regulated by the placing of the fore foot. The proper distance for adults is twelve to fifteen inches apart.

### GRAND PROMENADE.

It was customary in the past to commence the dance of the evening with a grand promenade or march. Today, however, this is seldom the case, except in the event of a very large and very formal ball. Should the company be late on arriving this may be deferred until later when more are present to take part. The march should be led by a lady and gentleman who understand the details of each figure or change. A second gentleman fully acquainted with the changes should be placed at one end of the room, where each figure is commenced, to act as prompter, his duty being to see that each couple preserve uniformity of action throughout the march.

Care should be taken not to give too many figures, making the march wearying and tedious.

The three or four figures given here will be found very effective and quite sufficient for length.

The march in file:

After promenading around the room until all have formed into a circle around the room, the leaders turn and march up the center of the room, and on reaching the top, the gentlemen

should turn to the left and the ladies to the right, each gentleman following in single file, and each lady her leader in like manner. On arriving at the bottom of the room the ladies should pass to the left of each other, the gentlemen marching around the room on the outside of the ladies and the ladies inside. When the gentlemen meet their parties at the top of the room they form in couples again and march around the room to the right.

*Grecian cross:*

First couple lead the march up the center of the room, about six feet apart, to within six feet of the center, separate, turn facing the sides of the room, ladies march to the right, gentlemen to the left. On reaching the side both turn one-quarter facing the top of the hall, march four steps forward, turn one-fourth facing partners and center of room, and march to center, turn one-quarter and march about six feet apart. On reaching the top of the hall ladies turn to the right and the gentlemen to the left and circle around to the back.

*Figure number three:*

First couple lead up the center to the top, ladies turn to the right, gentlemen to the left. The ladies lead round and round the room, each time passing inside the former, until the coil is very small, then the leader turns short around to the left and retraces her steps between the

coils until all the coils are unwound. While the ladies are forming the coil the gentlemen march across the top of the hall, on reaching the side turn and advance two steps, turn one-quarter and march back to center, turn one-quarter and advance two steps, turn and march to side. Continue marching across and back until you reach the bottom of the hall. The lady and gentleman should guide their work so they meet at the bottom and march up through the center together. This figure may be repeated by the gentlemen making the coil and the ladies marching across and back.

*Figure number four:*

All march around to the bottom, stop, join hands and raise them, forming an arch. The second couple pass under the arch, stop and join hands. Third couple pass under both, and so on, each couple passing through and forming the arch until one continuous arch has been formed. All stop, separate about six feet apart, the leader signals the music to change into a waltz, and leads off the waltz down between the lines followed by each one in turn and around the room.

Many prefer the "quadrille," or "Sicilian circle," in place of the waltz, for the finish. Should you wish to form into either the quadrille or circle, march around the room and down through the center, four abreast, to the

top of the room, all stop and at a signal for the music to change, first and fourth couples face, second and third step to the sides in the formation for a quadrille. If you prefer the circle, continue marching around in a circle, four abreast, until the couples are compact enough to form a circle, at a signal for the music to change, the first four should turn half around facing the second four, third four facing the fourth, etc. The odd couples turning around facing the even couples.

The prompter will give the changes as follows:

Right and left across, four bars.

Back again, four bars.

Balance and turn partner, four bars.

Ladies change, four bars.

Forward and back, four bars.

Forward and pass through to next set.

The couples must strictly confine themselves to their set.

There are many other figures that can be given, as the anchor, crescent, star and diamond; but figures of this kind require some drilling, and all turns must be made precisely at the same place.

The kaleidoscope will be found very pretty for the opening of the dance.

## USEFUL HINTS.

One of the greatest obstacles a master has to contend with in teaching adults is the unwillingness they so frequently display in surmounting imaginary difficulties. I say imaginary, for, in nine cases out of ten, it is so. The chief reason for this is that they will not take the trouble to understand what they are doing, either as to the form the movement should take or the positions necessary to perform it correctly. These persons are actually working in the dark, as the feet are suffered to move in any direction that chance may take them, instead of that which would at all times ensure success. But this cannot possibly be achieved if the mind is uninformed. I hope this hint will have due weight with all those who are really anxious to learn, for I can confidently assure them that their progress will be far more rapid and their performances more creditable.

My advice is, to endeavor to see a motive for every step you are shown. In other words, let the brain educate the feet, they will then perform their office naturally as a consequence.

How should I dress? This is a question that is often asked by pupils. I do not think I can reply more concisely than by saying, "As neatly as possible." A lady's dress should be composed of light material, or taffeta, if informal, of silk, satin, velvet, or brocade, if formal. For

men, the tuxedo has almost replaced the "full dress" and is now in good taste at a formal ball. In mid-summer or at very informal dances white flannels are quite appropriate, or a dark business suit.

## PRELIMINARY DIRECTIONS TO BECOME A GOOD DANCER.

### READ THE DESCRIPTIONS CAREFULLY.

In order to derive the full benefit of these lessons, read the descriptions thoroughly. They are essential. They are very simple and exact and will teach you how to do each movement. You will learn quickly if you will read and heed these directions.

### LEARN ONE STEP AT A TIME.

Dancing, like anything else to be well done, can not be acquired all at once. And the things we enjoy are the things which we do well. Therefore let me warn you at the beginning to take your steps slowly and do them well. When you have mastered one step, then is the time to begin another. Remember that "Practise makes perfect."

### KNOW YOUR FIVE POSITIONS.

You have probably noticed that some people look better than others while dancing. Do you want to be one of the good looking kind? If

you do, learn the five positions thoroughly so that your feet will be correctly placed while dancing. There are only five correct positions and so you can see how easy it is going to be to dance the correct way.

GAIN THE CONFIDENCE OF YOURSELF AND YOUR  
PARTNER.

In order to gain the confidence of yourself and your partner, know what you are going to do and do it. With knowledge comes confidence, and when you know that you have learned from one of America's authorities on the subject, you know that you have learned the best way. If you only half learn your steps, you can not expect to have your own confidence, and if you lack confidence in yourself, so will your partner. Therefore, learn your steps well, and when you have, you will be surprised at the way it has increased your poise and sense of balance, whether you are standing, walking, or dancing.

DANCE BY YOURSELF FIRST.

When you first start to learn how to dance, walk out the steps by yourself. Then dance them alone, until you can do the steps well enough to dance with anyone. Both the gentleman and the lady should know the steps and not depend upon the knowledge of each other.



## THE LATEST HOLD FOR THE MODERN DANCES.

The newest hold, and the one that was approved of at the annual convention of the American National Association of Masters of Dancing this summer, is the one described.

The lady rests her left hand lightly on the gentleman's shoulder. Her right arm is extended and is bent to form a graceful curve. She looks over her partner's right shoulder.

The man holds his right arm just above the lady's waist, with the elbow bent at a sharp angle. He holds her firmly as this helps her to follow his steps, and also inspires her confidence in him. Fancy holds are in poor taste and extremely out of date.

## CARRY YOURSELF WELL.

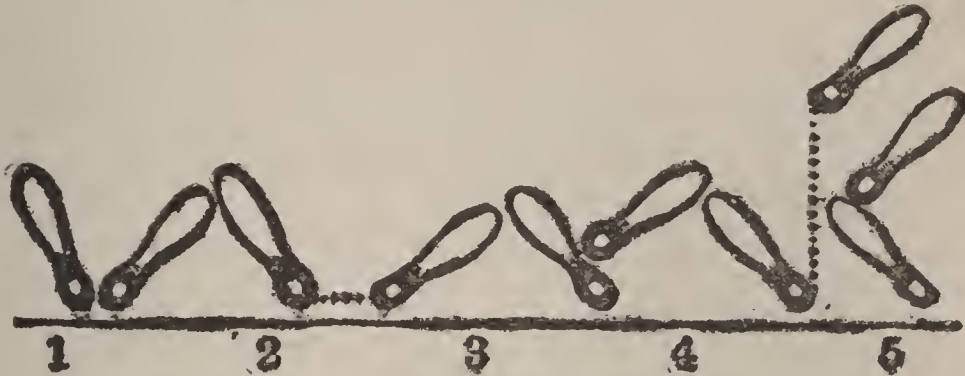
A moderately good dancer who carries himself well appears to far better advantage than a very good dancer who stands in an awkward or ungraceful position.

Stand erect, with your body on a line from head to hips, not stiffly but well poised. Keep your legs close together and never spread them apart. Keep your feet on the floor and so eliminate any tendency to hop. The movement should come from below the hips. The weight should be on the inside ball of the foot, and the knees bent slightly more than in ordinary walk-

ing. The lady does not lean on her partner nor bear down upon him.

Take your steps in a gliding manner and thus make your dancing smooth, rhythmic, and light.

## THE FIVE POSITIONS.



1st.—Stand with weight of body equally on both feet with heels together, the toes well turned out. See cut.

2d.—Glide right foot directly to right, bending left knee.

3d.—Place right heel in hollow of left foot.

4th.—Glide right foot forward from 1st to 3d position.

5th.—Place right heel at side of toe of left foot.

Body aplomb. Weight of body on left foot in all except the first position.

NOTE.—Positions also to be taken as above with left foot.

REMARKS.—In all movements where the foot is raised, keep the toe well pointed toward floor.

### THE MODERN DANCES.

The charm of the modern dances lies in the total absence of routine. Anything which robs the dancer of an opportunity for originality and invention is not popular today. We call for freedom in dancing as in everything else.


Of course, there are those basic steps that everyone should know and know exactly how they are done. But, after you have these, you have a foundation, and you are free to invent and create your own steps. The dances which I teach you are but a skeleton outline, for you to fill in at your pleasure.

### THE TWO STEP.

The two-step is extremely simple, and it is necessary to know it in order to understand the other modern dances. Many people two-step to waltz time, although this is incorrect. The two-step is used as a part of nearly all the modern dances, and is much in evidence in the One Step and Fox Trot. It is one of the fundamental steps and so I am going to teach it to you first.

The time is 6-8 but it may be done to 4-4. Count the steps "Left and Left", "Right and Right."

. Left, slide left with the left foot; and bring up right foot to Third Position. Left, slide left foot forward to Fourth Position.



Repeat starting right, thus:

Right, slide to right with right foot; and bring up left foot to Third Position. Right, slide right foot forward to Fourth Position.

When dancing the two-step, never hop, but slide the feet, keeping the weight on the balls of the feet. This makes the sliding easier and destroys the tendency to hop.

### THE WALTZ.

Waltzing is a species of dancing that owes its origin to the Germans, having first introduced in Swabia, one of the nine Circles of Germany, and from its introduction into the neighboring provinces, and thence throughout the European continent, its original manner of performance has been greatly improved and it has now become the most popular and agreeable form of dancing.

In this description I shall endeavor to explain what I consider the simplest and at the same time the correct steps and movements necessary to acquire an insight into how the feet should be used in waltzing. I must, however, emphatically repeat that an insight, and that a very small one only, can be obtained from a written description of our favorite dance. A lesson from a good master will do much more good, as well as save time and patience.

The steps set forth are for the gentlemen; the

ladies' are the same, but should commence with the fourth step and right foot, six steps completing the circle.

Position.—Third, right foot in front.

#### FIRST STEP.

Slide the left foot forward into Second Position allowing the weight to go on to the left foot. (Count 1)

#### SECOND STEP.

Draw the right toe very lightly up to and slightly past the left heel. (Count 2)

#### THIRD STEP.

Describe a half circle to the right on the ball of the left foot, not letting the toes of the right foot leave the floor. The feet are again in Fifth Position, reversed. (Count 3)

#### FOURTH STEP.

Slide right foot forward into Fourth Position allowing the weight to go on to the right foot. (Count 4)

#### FIFTH STEP.

Describe one half circle to the right on the ball of the right foot with the left leg extended in the Second Position, the left foot lightly touching the floor. (Count 5)

## SIXTH STEP.

Throw weight on to the left foot bringing right lightly past it into the Third Position, the right heel being then locked with the left ankle, and the weight is on the right, so that the lift is free to begin again. (Count 6)

## THE REVERSE.

## FIRST STEP.

Slide left foot forward to the Fourth Position.

## SECOND STEP.

Half circle on the ball of the left foot, right in Second Position.

## THIRD STEP.

Slide the left foot a little forward to the Third Position.

## FOURTH STEP.

Slide the right foot to the Second Position.

## FIFTH STEP.

Draw the left toe very lightly up to and slightly past the right heel.

## SIXTH STEP.

Turn on the sole of the right foot, while pressing slightly on the left, in to the Third Position, with the left foot in front.

## THE FORWARD STEP.

1. Slide left forward.

2. Slide right forward.
3. Close left up to right.
4. Slide right forward.
5. Slide left forward.
6. Close right up to left.

#### THE BACKWARD STEP.

1. Slide left backwards.
2. Slide right backwards.
3. Close left to right.
4. Slide right backwards.
5. Slide left backwards.
6. Close right to left.

Remember not to turn the toes inwards, when doing the backward step.

#### THE HESITATION WALTZ.

The Hesitation Waltz is an attractive variation from the ordinary Waltz and has endured a long popularity on the dance floor.

#### GENTLEMEN'S STEPS.

The gentleman stepping back with the right foot takes two steps on two counts, alternating the right and left foot. (Count 1 and 2)

He then moves forward two steps, right and left (Counts 3 and 4). These steps should not be straight forward, and backward, but zig zag steps, consisting of half turns and advancing a little.

Gentleman rests weight on left foot (Counts



5 and 6), the right foot being raised slightly from the ground in the rear. Hence the name Hesitation.

#### LADIES' STEPS.

The lady starts forward left, right (Counts 1 and 2).

Back left, right (Counts 3 and 4).

Hold weight, or hesitate on right foot (Counts 5 and 6). Always remember, when doing the Hesitation Waltz, to count 1, 2, 3, 4, and hesitate on the 5, 6, and you can not fail.

It is much prettier to vary this dance by several ordinary waltz steps, and when you have brought in the Hesitation from the ordinary Waltz, with a small amount of practice, you can cease counting and do it naturally.

#### THE SIDE HESITATION.

There are six counts to the measure as in the ordinary Hesitation.

The gentleman starts forward with his right foot alternating right, left, right, left, with a dip on the fourth count; he holds his weight on the left foot for the fifth and sixth counts.

The lady starts back with the left foot alternating left, right, left, right. On the fifth count she sinks back on the right foot holding this position for two counts. This step can also be done with the lady going forward and the gentleman back; the steps however, are the same,

with the exception that the lady starts forward with the left foot and the gentleman back with the right.

### THE LAME DUCK.

The man starts forward with the right foot, the movement being a sliding dip which should be made with as little jerk as possible. The first step occupies two counts and on the third count the gentleman catches his weight on the left foot.

To turn, he starts in the direction in which he wishes to go, shifts his weight in the usual manner, and gauges the distance and length of steps so that he makes the turn without losing the time. The lady goes back with the left foot, two counts, slides as does the man and catches her weight on the right foot for the third count.

### THE ARGENTINE TANGO.

The Tango marks an epoch in the history of ball room dancing. It marks a transition period, from the old fashioned round and square dances to the modern dances. Many of the steps of the Tango form the fundamentals of later dances, as is seen in the Tango Fox Trot that is being danced so much this season. There are many steps, but we have selected the four most popular and characteristic.

## THE CORTEZ.

The lady starts forward on the left foot, catching her weight on the right to the side, and almost opposite the left foot, a trifle toward the back; she now goes back to the left foot; then steps forward on the right foot holding the fourth beat, and posing the left foot back until the first beat of the next measure.

There is no movement on the fourth beat. The man starts back on the right foot, catches his weight to the side on the left almost opposite the right foot and a trifle forward, and immediately throws his weight back to the right foot. He steps back again on his left; the fourth count he holds, posing the right foot forward and holding the position until the first beat of the next measure.

To do this step correctly walk a few steps and then do several steps of the Cortez and continue in this way until the step is perfected. When you have mastered this step you have practically mastered the Tango, for it is the basis of the Tango and after doing another step one goes back to the Cortez; that is it is used to change from one step to another.

## THE TANGO WALK.

The man walks forward, starting with his left foot, the woman backward, with her right foot, to the counts 1, 2, *and* 3. On the "and" the

gentleman steps forward on his left heel and on 3, the right foot advances to the back of the left heel, taking the weight. Thus, there are really four steps to three counts. This step may be repeated any number of times.

1—left.

2—right.

and—left.

3—right.

#### THE SCISSORS.

The dancers promenade once, do a half turn inward—that is the gentleman crosses the left foot in front of the right. Then do the Tango Walk step, the gentleman with right turning inward, crossing right in front of left.

This step may be done indefinitely and finished with the Cortez or Tango Walk.

#### MEDIA LUNA.

It will be simple to try this step if the dancer remembers that it is practically the double Cortez.

The gentleman stepping forward on his right foot holds it (Counts 1 and 2).

The left slides forward (Count 3), and the right takes the weight (Count 4).

The man then steps back with the left foot, holding it (Counts 5 and 6).

He slides the right backward (Counts 7), and the left takes the weight (Count 8).

It will be seen that this step requires eight counts in all. Practice it until you can do it easily and smoothly for only then is it effective.

The ladies' step is just the opposite.

Step back left and hold (Counts 1 and 2).

Slide right foot back (Count 3).

Left takes weight (Count 4).

Repeat the step forward starting with the right foot, making eight counts.

### THE FOX TROT.

The Fox Trot with its many variations is the most popular of all dances today. With its syncopated rhythm, it is alluring and interesting, and together with its absolute simplicity, we see that these are good reasons for its great and long time popularity. It had almost supplanted the one step and its steps are used for fox trot time and waltz music.

### THE FOX TROT WALK.

The man walks forward and the lady backward. The steps are very long and slow, and are gliding steps. They require two quick beats of the music.

### THE FOX TROT.

As I have said, there are always fancy steps coming out, and there are many variations of the simpler ones, but the ones which every one knows and does is as follows

### Gentleman's Part.

Starting left, walk forward four steps of the long gliding Fox Trot Walk (4 counts).

Two-step left (2 counts).

Two-step right (2 counts).

### Lady's Part.

Starting right, walk backward four steps of the Fox Trot Walk (4 counts).

Two-step right (2 counts).

Two-step left (2 counts).

The two-step is used to turn the corners.

## THE JAZZ ROLL.

This variation of the Fox Trot differs only from the ordinary Fox Trot in that the line followed by the couple represents a series of semi-circles, alternating to the right and left, like a corkscrew.

The steps are identical with those of the Fox Trot, but the shoulders swing around with an easy action, and the body slightly inclined towards the centre of the semi-circle thus described.

The turning movement starts on the fourth beat of the measure and finished on the first beat of the next measure, and while the first step is being taken. In this way, by the time the second step occurs, the body will have finished the corkscrew effect. If you have ever skated you will understand that the movement

in the Jazz Roll is similar to taking short outside edges while facing each other. This step is sometimes called the Skating Step.

### THE TANGO FOX TROT.

This is the latest thing in the Fox Trot and is a pleasing combination of Tango and Fox Trot steps. Gentleman's part given, lady counterpart.

#### FIRST STEP.

Start with left foot and take four Fencing steps forward (8 counts).

The Fencing Step is a walking step, with the balance shifting from the forward foot to the back foot and to the forward foot again.

#### SECOND STEP.

Step forward on left foot (count 1).

Two-step to right (count 2 and).

Walk forward on right, left, right (count 3, 4, 5).

Turn back on left, draw right to left (count 6 and).

Walk back left, right, left (count 7, 8, 1).

Turn on right, draw left to right (count 2 and).

Forward right, left, right, left (count 3, 4, 5, 6).

Balance back on right taking Cortez step

(count 7, 8). The Cortez step is described on page — under the Argentine Tango.

#### THIRD STEP. TANGO TURN.

Step forward on left foot (turning slightly to left) (Count 1).

Forward right (count 2 and).

Back right, back left, draw right (count 3, 4, and).

Repeat, counting 5, 6, and, 7, 8, and, making complete turn, during which you face the four different corners of the room.

#### FOURTH STEP.

1 Waltz step to right.

1 Waltz step to left.

Step forward right and take Cortez step.

This makes 8 counts.

Repeat.

#### FIFTH STEP.

Three running steps diagonally forward starting with left foot (count 1, 2).

Brush with right foot (count and).

Three running steps diagonally forward starting with right foot (count 3, 4).

Brush with left foot (count and).

Forward on left foot and take Cortez step (count 5, 6, 7, 8).



### THE SOCIETY WALK.

The Society Walk is a modification of the Castle Walk, done in the following steps:

Six long walking steps.

A stop step, transferring the weight forward and backward.

Four steps and a double stop step as before.

Four walking steps and a pivot turn to the left.

Four more walking steps and a right pivot turn.

This attractive dance is done to any fox trot music except jazz time. The prescribed time is 48 measures to the minute.

### THE WALK AROUND.

This, also, is a modification of the once famous Castle Walk. You may accomplish it by doing a gliding step, stop step, both single and double, and some pivot turns.

### THE WESLEYAN.

The Wesleyan resembles the waltz, and is a little slower and more graceful than the old time minuet. It was adopted as a supplemental dance to the one-step, fox trot and waltz, which have for some time been the popular dances. Gentleman's part given here, partner counterpart.

Left foot forward (count 1).

Right foot forward (count 2).  
Left foot forward (count 3).  
Right foot forward, half turn (count 1).  
Left foot to side (count 2).  
Draw right to left (count 3).  
Half turn to right (count 1).  
Walk back right (count 2).  
Walk back left (count 3).  
Right back turning left (count 1).  
Left to side (count 2).  
Draw right to left (count 3).  
Left to side (count 1, 2).  
Draw right to left (count 3).  
Left side (count 1, 2, 3).  
Right foot forward making one waltz turn to right (count 1, 2, 3, 4, 5, 6).

Eight measures.

Repeat from beginning but starting with right foot with reverse turns.

### THE TWO-TWO.

Gentleman starts with left foot, making a long step to the count of 1, 2, with a slight teeter on the toes at the end of the step. Then a quick step to the count of 3, shift the balance to the right foot, teeter a moment, and while teetering draw the left foot to it and begin again. This is a step and slide dance and not a canter.

### THE ONE STEP.

This is one of the ragtime or jazz dances of today, and it owes its popularity chiefly to its simplicity. The One Step is done to quick 2-4 time. It is really a fairly fast walk forwards and backwards.

The dancers face each other, the lady's right hand in the gentleman's left. The elbows are slightly bent and not held out stiffly. The right hand of the gentleman is a little above the lady's waistline. The lady's left hand rests lightly on the gentleman's right shoulder.

### THE STEP.

The step is simply a walking step of direct advance and retreat. The man starts forward and the lady backward. It may be varied by two-stepping for several measures, alternating to the right and to the left. The walk has the appearance of strutting, although the shoulders should be held level and the body firm.

### THE TURN.

The turn is a walking step pivoting on one foot to change direction. The corners may also be turned in this way or by two-stepping.

### THE TWIRL.

An attractive variation to the plain One Step is found in the Twirl. Bear in mind when twirling that you must twirl or spin only on one

foot, the right foot, whether you be lady or gentleman. The two dancers spin progressively from left to right keeping their right feet rigid and close together. The left foot is used to propel the body around. The gentleman holds the lady closely and brings her around with a steady pull.

## GLOSSARY OF FRENCH TERMS USED IN DANCING.

*Assemble*—A bringing of the feet from an open to a closed position.

*Allemande*—A movement of turning partner's hand over head. Already explained.

*Balance-en-avant*—Balance forward.

*Balance-en-arriere*—Balance backward.

*Balance*—This term is sometimes used for setting to partners.

*Battement*—The raising and falling of a leg in an open or closed position.

*Bourree, Pas de*—A movement of three steps.

*Chaine Anglaise*—Right and left.

*Demi-Chaine Anglaise*—Half right and left.

*Chaine des Dames*—Ladies' chain.

*Coupe*—A step in which the feet seemingly cut from an open position, through a closed, to an open.

*En avant et en arriere*—Advance and retire.

*Fouette*—A whipping movement.

*Glissade*—A sliding step.

*Grande Chaine*—

*Grande Ronde*—Grand circle.

*Jette*—A thrown step.

*Leve*—Raising on the toe of the balancing foot.

*Marche, Pas de*—A stately marching step.

*Moulinet*—Hands across.

*Pas*—A step or combination of steps.

*Pas Grave*—A bending of both knees, raising high on the toes, descending on one foot, and pointing a foot in front.

*Pas Glisse*—A gliding step.

*Pas Saute*—A hop.

*Pirouette*—A turn of the body.

*Sissonne*—A crossing of the feet.

*Terre a Terre*—The feet on the floor.

*Traverse*—Cross over.

*Tiroire* - Lead through the centre.

*Tour des Mains*—Passing once round with hands joined.

*Demi-Tour des Mains*—Passing half round with hands joined.

## QUADRILLE OR SQUARE DANCES.

Square dances, otherwise known as "sets," are composed of four couples arranged so as to form a four-yard square, each couple facing inwards, with the lady on the right, towards the center. The first couple are those with their backs to the band or top of the room, the couple opposite these being second; the couple on the right of the first couple are the third, and those on the left of the first are the fourth. The first and second couples, sometimes called "tops and bottoms," stand face to face, or *vis-à-vis*, as do the third and fourth, sometimes called "sides."

The steps generally used are *pas marché* or walking steps, and these are done to music which corresponds with the movements. Care must be taken that these movements are accomplished to correct time, or inconvenience to the other couples is the result.

## EXPLANATION OF THE TERMS USED IN SQUARE DANCES.

TOGETHER WITH A DESCRIPTION OF THE VARIOUS MOVEMENTS THEY INDICATE.

In describing these movements, I have purposely used only the language of our own country, and no foreign technical expressions shall be used until the movements they indicate have been explained (see Glossary of French Terms).

Before the commencement of each figure in a square dance, eight bars of music are played as a prelude, except in certain cases which shall be mentioned.

At the first eight bars of a square dance, you bow to your partner and then to the corner lady or gentleman, as the case may be.

In each figure the following sign will denote eight bars of music (—), and sixteen bars will be denoted thus (=).

### ADVANCE AND RETIRE.

Starting from a third position, make three walking steps forward, and on the fourth beat draw the back foot into the third position behind. Retire: stepping back with the foot



which is behind, make three walking steps backwards, finishing in the third position.

#### BALANCE

This term is frequently used in square dances, and is generally performed sideways by sliding the foot to the second position and closing the other foot to the third or fifth position, rising and falling in bringing the foot to the closed position. It may be done forward and backward by sliding the foot to the fourth position and rising and falling in bringing the other foot into a closed position.

#### CHASSE CROISE.

Partners cross each other sideways, with three walking steps, and on the fourth beat should bring their feet back into third position, the gentlemen passing behind the ladies.

#### CROSS OVER.

Starting from a third position, take seven walking steps to the opposite side, the lady passing between the opposite couple, the gentleman crossing on the outside of the opposite lady. On reaching the opposite place, and on the eighth count, turn so as to face the center of the figure and the opposite couple. Care must be taken that the partners face each other whilst

turning; the lady turning to the left, the gentleman turning to the right.

#### GRAND CHAIN.

Face partners and give right hands, pass half round partners, now release right hands, and give left hands to the next person, release left hands, and, give right hands; repeat this until half round the circle; make a slight salutation to partners, and repeat the chain to places.

#### GRAND CIRCLE.

All the couples join hands and form a circle, thus advance and retire as described.

#### GRAND CROSS.

The four gentlemen present their right hands to their partners and join their left hands across the center, all facing the same direction, they should then promenade round.

#### HAND CHAIN.

Present right hand to corners and pass once round each other, with eight walking steps. The lady then passes on to the next gentleman, gives her left hand, and then passes round him, and so on, right and left alternately, concluding with her partner. The gentlemen throughout this chain should keep their places.

## HANDS ACROSS.

The ladies give their right hands to each other across the center, the gentlemen doing the same. They then walk half round to the left to the opposite side, and, when arrived, they release their right hands, now giving their left hands across, and moving half round to the right to regain their places.

## LADIES' CHAIN.

The two opposite ladies cross into each other's places, presenting right hands in center, then each lady should release her right hand and place her left hand in the left hand of the opposite gentleman; she should then pass once round him and return to original place by the same movement. When the ladies cross only to opposite places, it is termed *Half Ladies' Chain*.

## LEAD ROUND.

To lead round, take partner by the hand.

## LEAD THROUGH THE CENTER.

First couple join hands and walk straight across to opposite places, passing between the opposite couple, and immediately returning on the outside of the second couple, who must now join hands and return to their original places.

## PROMENADE.

This really is a walking movement, and used to be done in this way, but the more general

way of performing promenade movements now is to galop them. This is done by sliding the left or right foot forward, and bringing the other foot close up behind with a slight spring, and immediately afterwards sliding the front foot forward again.

#### RIGHT AND LEFT.

Starting from a third position, and with the left foot, the gentleman takes three walking steps forward, passing the opposite lady on her right. On the fourth beat, he should draw the back foot into the third position; this allows his lady (who is making a forward movement at the same time) to pass in front. Immediately the lady has passed, continue three walking steps, making a very slight detour to the right, and on the eighth beat turn to the left to face the center of the set. The lady should commence with the right foot and from the third position. She now takes seven walking steps forward, passing through the center of the opposite couple. On the eighth beat she should turn to the right to face the center of the set; in making these steps the lady should not go directly across. The first three steps are taken forward, but the last four steps must be taken so that she inclines to the left. Return to places by the same movement. When this is done

to opposite places only, it is termed **Half Right and Left**.

#### SET AND TURN CORNERS.

The gentleman turns to the lady on his left, whilst the lady turns to the gentleman on her right; they then set and turn as described below.

#### SETTING TO PARTNERS AND TURNING BY THE WAIST.

Face your partner. Make three walking steps to the right, commencing with the right foot, and on the fourth beat draw the back foot into the third position. Turn slightly to the left, and commencing with the left foot, repeat to the left. In finishing, turn to face each other on the fourth beat. Holding your partner as heretofore described and resting the weight on the right leg, use the left toe as a means of propulsion for turning. This is done by gliding into an extended third position, springing very lightly upon it, and drawing the right foot by a slight contraction of the muscles towards you whilst turning. When doing this, count one for the movement on the left, and one for the drawing action of the right.

#### TURNING HAND OVER HEAD.

The gentleman takes his partner by the right hand, gently lifts her hand, and passing his arm over the lady's head, with a sweeping curve,

turns her completely around to the left. Care should be taken that the hands are held very lightly.

MEASURE OF MUSIC PER MINUTE.

But a small percentage of our orchestras can perform the exact time without the use of a metronome.

For quadrilles, 2-4 or 6-8 time, 60.

For polka, 60.

For polka redowa, 3-4 time, 45.

For schottische, 4-4 time, 45.

For waltz-galop, 2-4 time, 45.

For glide waltz, 3-4 time, 62.

For mazurka, 3-4 time, 58.

Note.—People seldom improve where they have no model but themselves to copy.—*Goldsmith.*

TWO-STEP QUADRILLE.

(Adopted by the American Society of Professors of Dancing, September, 1894.)

No. 1.

Head couples two-step across and back... 8 bars

All forward and back... 4 bars

All forward again... 2 bars

Gentleman take left hand lady back to place... 2 bars.

All two-step with new partner... 8 bars.

Repeat three times.

Note.—In this figure, the head couples should two-step across and back the first and second time, besides the third and fourth time.

## No. 2.

- Head couples two-step across and back. . . 8 bars.  
 Side couples two step across and back. . . 8 bars.  
 All forward to center (2 bars), ladies  
 turn and join hands in center (form-  
 ing circle) facing partners, gentle-  
 men retire to place (2 bars). . . . . 4 bars.  
 Four ladies two-step to the right (1 bar)  
 turn the gentleman fronting them  
 with the left hand (3 bars). . . . . 4 bars.  
 All dance around with new partners. . . . 8 bars.  
 Repeat three times.

## No. 3.

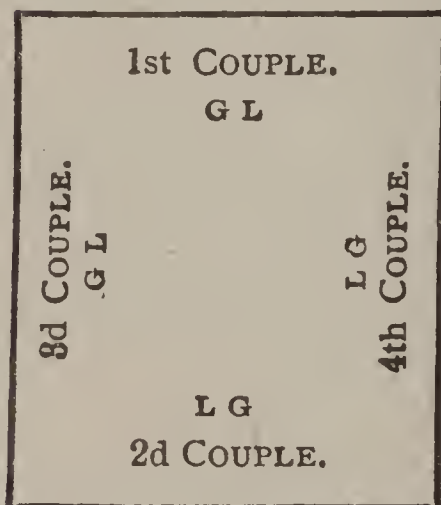
- All change places a quarter around, la-  
 dies to the right and gentlemen to the  
 left. . . . . 4 bars.  
 Turn that partner with both hands. . . . 4 bars.  
 All two-step around the set with new  
 partners. . . . . 8 bars.  
 All forward and back. . . . . 4 bars.  
 Four ladies return to their own places. . . 4 bars.  
 All dance two-step with new partners. . . 8 bars.  
 Repeat three times.

## PLAIN QUADRILLES.

This diagram is for the room and sets.

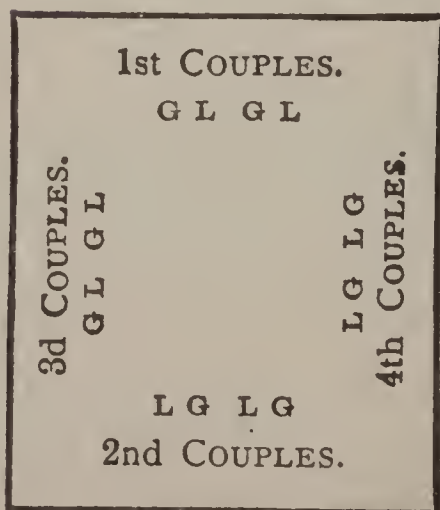
SINGLE FORMATION.

*Stage of Music.*



DOUBLE FORMATION.

*Stage of Music.*



G for gent, L for lady.



## THE QUADRILLE.

(—) signifies eight bars.

## FIRST FIGURE.

First and second couples right and left (—). Set to partners and turn (—). Ladies' Chain (—). Set to partners and turn (—). Side couples repeat.

## SECOND FIGURE.

First and second couples advance and retire, cross over to opposite places (—). Again advance and retire, and recross to places (—). Set to partners and turn (—). This is repeated by the leading couples, and then twice by the side couples.

## THIRD FIGURE.

First lady and opposite gentleman cross over to opposite side and bow, touching right hands in passing. Return to center, giving left hands to each other, and right hands to partners (—). Balance, four in a line; lead round to opposite side (—). First lady and opposite gentleman again recross and bow. Return of partners (—). First and second couples advance and retire and promenade to places (—). This is done four times in all, each lady and opposite gentleman commencing in turn.

## FOURTH FIGURE.

First couple advance and retire; advance again, the first gentleman leaving his partner

on the right, and with the opposite gentleman (—). Second gentleman presents his right hand to his partner and his left hand to the opposite lady; he now advances, retires, and re-advances, the first gentleman returning at the same time to place (—). The first gentleman now gives his hands to the ladies, and with them advances, retires, and re-advances. The first and second couples now join hands to form a circle, moving round to the left, with a galop step, to the opposite sides, disengage hands as they reach the opposite position, and with partners galop to places (—). This is done four times in all, each couple leading in turn.

#### FIFTH FIGURE.

All join hands to form a circle, advance and retire, and then turn partners (—). The four ladies advance, courtesy, and retire. The four gentlemen advance to the center, turn to the corner ladies and bow (—). All set to corners and turn (—). The gentleman now promenades round the circle, to the right, with the corner ladies, until he reaches his place (—). This is done four times in all, which brings all back to their own partners and places. The figure finishes with the circle, advance and retire, and turn partners.

## VARIETIES QUADRILLE.

## FIRST FIGURE.

	Measures of Music.
Address partners and center . . . . .	8
Grand right and left half way around . . .	8
First four dance the two step across and back. . . . .	8
Four ladies forward and back. . . . .	4
Four gents forward and back. . . . .	4

NOTE.—All are on opposite sides. All dance two-step to original place to first eight bars of the music. Repeat by sides, ending with first strain..

## SECOND FIGURE.

Address partners and corners. . . . .	8
First lady and opposite gentleman for- ward and back. . . . .	4
Forward again, turn with right hands, (moving backward between the side couple). First lady between third couple., second gentleman between fourth couple . . . . .	4
Forward and back six. . . . .	4
First lady and second gentleman for- ward, turn with left hand to places. . . . .	4
First four two step across and back. . . . .	8
Play four times ending with, first strain.	

## THIRD FIGURE.

Measures  
of Music.

First gentleman and opposite lady forward and turn with right hand, turn partner with left, gent remains in center. . . . .	8
Four ladies join hands around the gentleman, circle half way, and back to places. . . . .	8
All redowa or york around to place. . . . .	8
Play four times, ending with first strain.	

## FOURTH FIGURE.

During the last two bars of the introduction the side ladies join the heads.

Forward and back six; ladies pass to side gentlemen. . . . .	8
Forward and back six; ladies pass to head gentlemen. . . . .	8
Forward and back six; ladies pass to side. . . . .	8
Forward and back six; ladies pass to places. . . . .	8

## THE LANCIERS.

(—) signifies eight bars.

(=) signifies sixteen bars.

## FIRST FIGURE.

The first lady and second gentleman cross over, passing each other with right hands inside,

then bow to each other, and turn in center and return to places (—). The first and second couples now lead through the center, and turn (—). This is done four times in all, each lady and opposite gentleman commencing tin turn.

#### SECOND FIGURE.

First couple advance and retire with right hands joined. Advance again, the gentleman leading his lady in to the center of the figure, facing him (—); set and turn partner to place (—). Side couples then separate and join hands with first and second couples, forming two lines. All advance and retire, and then turn partners to places (—). Each couple lead in turn. When the third or fourth lead the lines are formed by the first and second couples dividing.

#### THIRD FIGURE.

All four ladies advance to center, courtesy, and retire; the gentlemen, then advance and join hands in a circle, after which the ladies advance and place their hands lightly on the gentlemen's arms (—). All promenade round to the left, breaking off as they reach their own places (—). In the second movement the four gentlemen advance and retire; re-advance to center, and then bow to the ladies, who should courtesy (—). Grand Cross (—). Repeat the whole to complete the figure.

## FOURTH FIGURE.

First and second couples lead round, visiting the couples on the right and bowing, afterwards crossing over to visit the opposite couple and bowing as before (—), each two couples then hands across (—), and finish by galoping half round to the left, with both hands joined across, half round to the right, and breaking off to places (—). The first and second couples should now visit those on the left first. The side couples then repeat as above to complete the figure.

## FIFTH FIGURE.

Grand Chain(=). First couple lead round, finishing by facing outward, with backs to second couple and lady on the right of the gentleman. The third and fourth couples now fall in behind so as to form two lines (—). All chassez croisez and balance (—). The leading lady now marches to the right, while the leading gentleman marches to the left, the others following. Meeting half way down, they should join hands and lead up the center. All then form two lines, the ladies on one side, and the gentlemen on the other, facing partners (—). All then advance and retire, and turn partners to places (—). This is done four times in all, each couple leading in turn. Finish with Grand Chain,

## THE CALEDONIANS.

(—) signifies eight bars.

## FIRST FIGURE.

First and second couples join hands across (—), set to partners and turn (—), ladies' chain (—), then promenade once round (—), side couples repeat.

## SECOND FIGURE.

The first gentleman advances and retires twice (—). All then set to corners and turn (—). The four gentlemen now promenade once round to the right, with the corner lady, who stops in his place (—). This is done four times in all, which brings all back to their original places and partners.

## THIRD FIGURE.

The first lady and second gentleman cross over, passing each other with right hands inside, bow to each other, and turn in center (—). The first and second couples then lead through the center and back to places (—). All should then set to corners and turn (—). Form Grand Circle, then advance and retire and turn partners (—). This is done four times in all, each lady and opposite gentleman leading in turn.

## FOURTH FIGURE.

The first lady and second gentleman advance to the center and remain; their respective part-

ners doing likewise, the gentlemen then turning the ladies to places (—). The four ladies now move round to the right, each into the next lady's place, and remain while the four gentlemen move round to the left, each into the next gentleman's place and remain. The ladies now move again to the right, and the gentlemen to the left, joining their partners (—). All four couples then promenade round to places and turn partners (—). This is done four times in all, each lady advancing to meet the opposite gentleman in turn.

#### FIFTH FIGURE.

First couple promenade once round the set (—). The ladies then advance to the center, curtsy, and retire. The four gentlemen now advance to the center and turn to face their partners, at the same time bowing (—); all then set to partners and turn (—). Half grand chain (—). Promenade to places (--). Chassez croissez, each gentleman turning corner lady, who is on his right. All then return to places and turn (—). This is done four times in all, each couple leading in turn.



WILLIAM'S PRESIDENTIAL POLKA  
QUADRILLE.

## FIRST FIGURE.

	Measures of Music.
Ladies on the head give right hands and turn. . . . .	4
Left hand to partners and turn. . . . .	4
Leads polka. . . . .	8
Turn corners. . . . .	8
All polka. . . . .	8
Sides the same.	

## SECOND FIGURE.

First couple polka. . . . .	8
Ladies' chain. . . . .	8
All polka. . . . .	8
Repeat third, second and fourth.	

## THIRD FIGURE.

Leds promenade around each other and pass to couple on right of their place	8
Cross right hands, change partners and pass to gentleman's place. . . . .	8
Leds polka. . . . .	8
All polka. . . . .	8
Sides same and repeat.	

## FOURTH FIGURE.

First and third couples right and left. . . .	8
First polka. . . . .	8
Leads polka. . . . .	8
All polka. . . . .	8
Third and second, second and fourth, fourth and first.	

## FIFTH FIGURE.

All forward and back. . . . .	4
Ladies one place to the right. . . . .	4
Ladies' double chain. . . . .	8
Turn corners. . . . .	8
All polka. . . . .	8

Repeat until all are in places, after which all polka to seats.

The couples are numbered.

## THE PRINCE IMPERIALS.

(—) signifies eight bars.

(=) signifies sixteen bars.

## FIRST FIGURE.

First and second couples advance, with right hands joined, to the couples on their right, bow, and retire into the opposite places, the gentlemen taking the side ladies with them by the left hand (—). In threes, advance and retire, after which advance to center. The four ladies then hand across, finishing by facing their partners (—). All then set to partners, and turn( —).

Repeat to places. When side couples have repeated the above, the figure will be completed.

#### SECOND FIGURE.

The first lady and second gentleman advance and turn by the right and a half circle, raising the hands, whilst the second lady passes underneath to the first gentleman (—). First and second couples then advance and retire, followed by half Ladies' Chain to places (—); all then chassez croise. With their right hand chain with the lady at the right-hand corner, giving left hand to partner to places (—). This is done in all four times, each lady and opposite gentleman leading.

#### THIRD FIGURE.

First couple advance and retire, the gentleman leaving his lady in the center, facing him; both then bow. Second, third, and fourth gentlemen repeat this in rotation (=). The four ladies now join hands, back to back, promenading once round to the right, afterwards presenting their right hands to partners and left hands to gentlemen on the left (—). All then balance in circle and turn to places (—). This is done four times in all, each couple leading in turn.

#### FOURTH FIGURE.

First and second couples advance and retire. Advance again; this time the second lady re-

maining on the left of the fourth gentleman, whilst the first gentleman passes over to the right of the third lady (—). The side lines of three advance and retire; advance again, bow, and retire (—). The first lady and second gentleman now advance and retire; again advance, turn once in the center, and face partners (—). The first and third couples and the second and fourth form two small circles. Hands across half round, and half right and left to places (—). The whole of this movement is repeated by the first and second couples, as also by the side couples.

#### FIFTH FIGURE.

The four gentlemen give their right hands to corner ladies, followed by hand chain (=). First lady and second gentleman then advance and retire; re-advance and turn in center, finishing by facing partners (—). First and second couples set and turn partners (—). This has to be done four times, each lady and gentleman leading in turn. The figure finishes with hand chain and the four gentlemen leading their partners to the center and bowing, the ladies curtsyng.

## THE WALTZ COTILLION.

(—) *signifies eight bars.*

(=) *signifies sixteen bars*

The first couple waltz twice round inside set (=). First and second ladies then waltz across to opposite places (—), followed by third and fourth ladies (—). The first and second gentlemen now waltz across to the opposite sides (—), third and fourth gentlemen afterwards waltzing across to opposite side (—). First and second couples now waltz to places (—), after which the third and fourth couples waltz to places, concluding with waltz chain, which is as follows:—

The gentlemen should present their right hands to their partners balance, and then turn them by holding the ladies' hands above their heads. They (the gentlemen) then balance and turn the next ladies in a similar manner. While this is being done, the ladies should move round the circle to the left and the gentlemen to the right. The above movements constitute eight balances and turns, each balance and turn occupying four bars, and thus bringing all couples to their original places—32 bars. Then all promenade half round to waltz time, with a step to each bar (=), after which waltz once round and finish at places( ). Repeat four

times, each couple leading in turn. When side couples lead, the side ladies are the first to cross over.

### THE ALBERTS.

FIRST FIGURE.—First of the Quadrille.

SECOND FIGURE.—Second of the Caledonians.

THIRD FIGURE.—Third of the Lancers.

FOURTH FIGURE.—Waltz Cotillion half through.

FIFTH FIGURE.—Fifth of the Quadrille.

### LA NATIONALE.

(—) signifies eight bars.

(=) signifies sixteen bars

#### ENGLAND.—FIRST FIGURE.

Balance to partners. Balance to corners.  
 \* Four advance and retire, advance and waltz with opposite partners (—), again advance and retire, advance and waltz with partners to places (—). Hands all round, advance, retire, and turn corners (—). Hands all round, advance, retire, and turn partners (—).

The sides repeat from \*.

#### WALES.—SECOND FIGURE.

Four ladies advance and retire, advancing, crossing right hands to opposite places (—), four gentlemen advance and retire, advance

crossing right hands rejoining their ladies (—), demi-grande chaine nationale to places (—), and grand valse (=).

Second time.—Four gentlemen advance and retire, advancing and crossing right hands to opposite places (—), four ladies advance and retire, advancing crossing right hands rejoining their gentlemen (—), demi-grande chaine nationale to places (—) and grand valse (=).

#### SCOTLAND.—THIRD FIGURE.

Balance to corners (—). Valse with corner partner to opposite places (—). Again balance to corners (—). Valse with corner to places (—). Repeat the whole till in places. Four ladies cross right hands to opposite places, whilst four gentlemen valse to right (—), meeting partners all valse to places (—), four gentlemen cross right hands to opposite places whilst four ladies valse to right (—), meeting partners, all valse to places (—). Finish with half-grande chaine (—), and all valse to places (—).

#### IRELAND.—FOURTH FIGURE.

The first and second couples waltz round (—). Grand moulin by (the four couples) (=), change sides (—), hands all round, turn corners (—), hands all round, turn partners (—). Repeat twice.

## THE UNITED KINGDOM.—FIFTH FIGURE.

Grande Chaine Nationale (=). The first couple promenade, the sides follow, all form two lines (—). The ladies walk to the right, the gentlemen to the left. Meeting one another at the bottom, they all valse to place (—). Grand valse (=). Repeat the whole three times, each couple starting promenade in turn. Final grande chaine nationale. To finish with the grand valse (twice round) and courtesy.

## THE GALOP.

A very simple dance and at one time very popular, put now only introduced at the end of a programme. The music is two-four time, and as a rule played quickly. There are two kinds of steps used—one for going forward and the other for turning round. The forward movement is a perfectly natural one and will be easily understood. The turning movement is accomplished by using the ordinary waltz step, counting one and two, one and two, letting the second and fifth steps come in at the word "and."

Position.—Right foot in front.

STEPS FOR FORWARD MOVEMENT (General).

## FIRST STEP.

Slide the left foot to second position with a gentle spring on the right.



## SECOND STEP.

Bring right foot up to the left, with a light spring on left.

Repeat *ad lib.*, remembering to keep the left foot in front.

## THE POLKA MAZURKA.

A much neglected, though simple and elegant dance. It is in three-four time, and consists of six steps, on the last of which a half turn is made. Position.—Third, right foot in front.

## THE STEPS (Gentlemen).

## FIRST STEP.

First step of the polka.

## SECOND STEP.

Second step of the polka.

## THIRD STEP.

Draw the left foot back to the side of the right leg, the toe being pointed downwards and off the floor, then hop on the right foot.

## FOURTH, FIFTH AND SIXTH STEPS.

Polka half round.

The first three steps should be taken sideways, partners facing each other.

## THE COLLEGIANS.

(—) signifies eight bars.

(=) signifies sixteen bars

## FIRST FIGURE.

First and second couples pass under side couples and bow, passing through next couple and bow (—). Ladies advance to center, bow and retire. Gentlemen advance to center, bow to corners (—) and waltz (—). Other couples repeat.

## SECOND FIGURE.

First and second couples advance to sides at right, retire, advance, change ladies, bow (—), advance, retire. Ladies' chain (—). Top and bottom lines advance, retire, waltz to places (—). Other couples repeat.

## THIRD FIGURE.

Join hands forming a circle, advance, retire, taking corner lady's right hand and pause, bow in center (—), balance and turn, changing partners each time (—). Repeat four times.

## FOURTH FIGURE.

Grand chain half round (—). Ladies advance to center and retire (—). Waltz half right and left with side couples at right (=). Repeat four times.

## FIFTH FIGURE.

Bow, first and second couples advance to center, and retire to sides at right (—). Side couples dividing, meeting top and bottom advancing to center and retiring to places (—). First and second couples facing out, side couples fall in behind, divide right and left (—). Gentlemen join hands, ladies passing under, form lines, (—), advance, retire, turn partners (—). Join in a circle, advance, retire, and waltz to places (—). Other couples repeat (—). Finishing with the first part.

## STANDARD LANCIERS.

## FIGURE 1.

First four forward and back with the right hand couple.

Turn opposite with both hands.

Cross right hands by fours, circle half round.

Left hands back to place.

Balance to corners. Turn corner both hands.

## FIGURE 2.

All forward and back.

Ladies forward to center.

Gentlemen promenade around to the left.

All circle to the left once around.

Second and fourth time gentlemen to the center.

## FIGURE 3.

First four forward and back with sides on the right.

Forward and salute.

Four ladies chain.

Second and fourth time take gentlemen's arm and promenade around, not crossing hands in the center.

## LAST FIGURE.—MUSIC NO. 5.

Grand right and left half around.

Right hand to partner, turn half, and right and left to place.

First couple face out, third and fourth fall in line.

All slide four steps to the left.

Balance forward with the left foot. Balance back with right foot. Slide to right, balance forward with right foot, balance back with left foot.

Countermarch right and left.

All forward and back. Turn partners with both hands to place.

NOTE.—The balance is made by stepping forward with left foot (fourth position), point right to side (second position).

NOTE.—The fourth number is omitted.

## DEER PARK LANCIERS.

## NO. 1.

- (THE ARCHES.) All forward and back. 4 bars.  
 Leads join hands with couples to right  
 and around. . . . . 4 bars.  
 (Arches.) Gentlemen take left hand of  
 partners (leads face right, sides left),  
 pass under side over, alternate, until  
 in places. . . . . 8 bars.  
 All forward to corners and turn corner  
 partners. . . . . 8 bars.  
 Second and fourth times sides to right.

## NO. 2.

- (THE WREATH.) All forward and  
 back, ladies join hands. . . . . 8 bars.  
 Gents join hands and pass once around  
 to the right raising the arms pass  
 right hand over head of partner form-  
 ing wreath). . . . . 8 bars  
 All around to left and turn partners. . . . 8 bars.  
 Four times.

## NO. 3.

- (THE WHEEL.) All forward and back,  
 salute opposite. . . . . 8 bars.  
 Ladies cross right hands, pass to oppo-  
 site places, turn and cross left hands,  
 giving right to partner and return to  
 place. . . . . 8 bars.

The gentleman having gone to right to opposite place, will take partner's hand, placing left on her shoulder, continue to place and salute.

Four times.

## NO. 4.

(THE GRACES.) Side ladies give left hand to leading gentleman, right to lady, thus joined forward and back twice .....	8 bars.
Pass hands to front, forward and back again .....	4 bars.
Three hands around and turn partners to place .....	8 bars.
Second and fourth times, leading ladies to sides.	

## NO. 5.

(THE GRAND SQUARE.) The square..	16 bars.
Leads forward and back, pass out to corners .....	8 bars.
All balance in line turn corner partners	8 bars.
Forward and back, turn partners at place .....	8 bars.
Turn corners .....	8 bars.
Four times, finish with grand square.	

### THE MIGNON.

The complete figure of the dance is performed during each sixteen bars of music, in the first eight of which the dancers execute a lateral and progressive movement, and in the remaining eight bars an evolution which is alternately rotary and progressive. Any number of separate couples may participate in the dance at the same time, as in the Waltz, Polka, Galop, etc.

#### EXPLANATION OF THE STEPS, ETC.

##### HOLDING PARTNERS.

The lady places her right hand in the left hand of the gentleman, the left shoulder of both dancers being turned towards the center of the room. Thus placed, side by side, the dancers must hold their joined hands so as to form a graceful curve of the arms in a forward direction. The disengaged left hand of the lady during the first eight bars may be occupied in hold-

ing her dress, while the right hand of the gentleman meanwhile should rest upon his right hip. During the second eight bars, the dancers hold each other as in the waltz and other round dances.

#### BALANCE EN AVANT.

Before commencing, place the outside foot (lady's right, gentleman's left) in third position, i. e., the heel of the front foot against the hollow of the rear one. Glide the outside foot forward, and rest upon same. Bring the hollow of the rear foot up to the heel of the front foot. Rise slightly on the toes of both feet, and drop the front heel only. (1 bar.) During this movement, the joined hands of the dancers describe an upward curve.

#### BALANCE EN ARRIERE.

Withdraw the rear foot in a backward direction. Close the front foot up to the rear one. Rise slightly on both feet and drop the heel of the back foot only (1 bar). In this movement the arms are lowered by a downward curve.

#### DEMI-PIVOT ON LEFT FOOT.

Glide left foot to side, transferring the weight of the body to the left leg. Draw right foot behind and about six inches to the rear of the left foot, the toe only of the right foot touching the floor. Revolve half a circle backwards to



the right, causing the rear foot to be brought to the front without either foot leaving the floor, finishing with the weight of the body still on the left leg (1 bar).

#### DEMI PIVOT ON RIGHT FOOT.

Glide right foot to side, transfer weight of body to right leg. Draw left foot behind, as already described for the left Demi Pivot. Complete the movement by revolving half a circle backwards to the left (1 bar).

#### PAS GLISSE TO LEFT.

Face partners without relinquishing hands, and glide left foot to the side, transferring the weight of the body to the left leg. Draw the right foot close up in front of the left, rising slightly on both feet. Drop the right heel, and transfer the weight of the body on to the right leg (1 bar).

#### PAS GLISSE TO RIGHT.

Glide right foot to the side, transferring the weight of the body to the right leg. Draw the left foot close up behind the right, rising slightly on both feet. Drop the left heel and transfer the weight of the body onto the left leg (1 bar).

#### THE VALSE MINUET.

This dance is divided into two parts—Minuet and Valse—the first occupying ten and the sec-

ond 32 bars of music, which are performed four times, the dance terminating with a "Valse Finale."

During the musical prelude of 8 bars, the gentlemen place themselves before their partners, to whom they make a polite bow; the ladies gracefully respond by a gentle inclination of their heads, and then rise from their seats, at the same time placing their left hands in the gentlemen's right. Elevating their joined hands to a level with the shoulders and a little in advance of the body, the lady's left and the gentleman's right leg must be extended in an oblique direction towards each other, with the foot turned slightly forward so as to cause the lady and her partner to stand side by side.

In this position, the first four bars of each minuet measure must be performed.

#### FIRST PART.—(Minuet.)

##### PAS MARCHE AND POINT (4 BARS).

Commencing with inside foot (lady's left, gentleman's right) advance three paces with a stately promenade or march step, counting "one, two, three" (1 bar). Point outside foot (lady's right, gentleman's left) with the leg fully extended at the side in a straight line with the shoulders, counting "one"—pause, "two, three" (1 bar). Repeat the 2 bars by commencing the march with the outside foot (1 bar), and pointing the inside foot (1 bar).

The lady and gentleman should keep their faces turned towards each other while executing the first and fourth bars, and in the opposite direction during the second and third bars.

GLISSADE EN PASSANT (1 bar).

Lady glides left foot to the side in the direction of her partner (before whom she passes), then drawing right heel close up to hollow of left foot again glides left foot to the side (1 bar). Gentleman performs a similar movement in the opposite direction (passing behind his partner) thus Glide right foot to side, draw left heel close up to hollow of right foot, and glide right again to side (1 bar). Above movement is performed simultaneously.

PIROUETTE.

Lady on the left foot, passing right in front, gentleman on right, passing left foot in front--simultaneously (1 bar). The 2 bars are then repeated in the opposite direction, the lady commencing with right foot, gentleman with left.

NOTE.—In executing these four bars and dancers, in passing and repassing their partners, must keep parallel to each other, and both face the same way.

ALLEMANDE AND SALUTE (2 bars).

Lady and gentleman, giving right hands, raise them, with arms curved, beneath which

the lady pirouettes to her left; then, disengaging her hand, makes a deep curtsey as her partner bows.

#### SECOND PART.

#### VALSE.

Holding partners as for an ordinary circular dance, the couples perform 32 bars of the Valse a Trois Temps, during which the usual variations of reversing, pursuing, etc., may be introduced at discretion.

At the conclusion of the final valse, the gentleman, taking his partner's hand as already described for the minuet, conducts her to her seat, which she resumes with a slow curtsy movement, the gentleman meanwhile bowing his acknowledgment of the favor conferred.

The foregoing description is only intended to assist the pupil by affording a general idea of the dance. Many details are omitted which can only be correctly acquired from a competent teacher.

#### THE VIRGINIA REEL OR SIR ROGER DE COVERLY.

This dance was composed expressly for a finishing country dance about one hundred and fifty years ago, and derived its name from Addison's "Sir Roger De Coverly," so frequently mentioned by him in his popular essays in the *Spectator* (London).

## FORMATION FOR THE VIRGINIA REEL.

Two lines are formed, in one line all the gentlemen, the other all the ladies, each opposite to and facing partners, thus:

## Head Couple

GENTS	LADIES
X	O
X	O
X	O
X	O
X	O
X	O
X	O

## Foot couple.

Figures condensed to dance from.

Head lady and foot gent forward and back.

Head gent and foot lady forward and back.

Head lady and foot gent swing with right hand.

Head lady and foot gent swing with left hand.

Head gent and foot lady swing with left hand.

Head lady and foot gent swing with both hands.

Head gent and foot lady swing with both hands.

Head lady and foot gent "dos-a-dos" (walk around each other).

Head gent and foot lady "dos-a-dos."

Head couple swing one and one half, then the gent swing next lady, then partner, and so

on down the line; lady the same down gent's line finishing at foot.

Head couple up the center.

March, the same as in the fifth number of the lancers, when meeting partner at foot of set the head couple form an arch, all passing through, which reforms both of the lines; the couple which was second will now be head, the couple which were head will be foot couple, then recommence. Five or six couple are all that are desired for each set.

## THE CARNIVAL.

### FIRST FIGURE.

All bow to partners and corners (4 bars); gentlemen take ladies' left hands in their right (as in barn Dance); first and second couples look to right, third and fourth look to left. All four couples barn dance forward and back (2 bars); barn dance to opposite places (2 bars); barn dance forward and back (2 bars); turn or waltz (2 bars); Ladies' chain (8 bars); Repeat whole of the above three times until regain places (48 bars).

### SECOND FIGURE.

All join hands in circle once round (8 bars); advance to center and retire, gentlemen giving right hand to partners turning ladies back to back in center, join hands, gentlemen join hands

outside (8 bars). All once round by the right (8 bars). Gentlemen give right hands to partners, turn ladies outside, gentlemen back to back in center, join hands (8 bars), once round by left (8 bars), all waltz once round to places (16 bars).

#### THIRD FIGURE.

Grand Chain (polka step) (16 bars); four gentlemen give left hands across and right to partners, polka half way round, bow (8 bars), and polka to places (6 bars). First and second couples polka to side, right hands across (2 bars) once round, return with left hand (8 bars), join hands in circle of eight, and go once round by left (8 bars), grand chain (16 bars), gentlemen left hands across right hands to partners, half way round, bow (8 bars), polka to places (6 bars). Third and fourth couples polka, finishing facing first and second (2 bars), right hands across, once round, return with left hand (8 bars), join hands in circle of eight, once round by left (8 bars). All four couples Berlin polka step to centre and back, polka half way round. Berlin polka to centre and back, polka to places (16 bars).

#### FOURTH FIGURE.

All give right hands to corner ladies, balance, and turn ladies under arm back to back in centre (3 bars), bow (1 bar), giving right hands

again, balance, and turn ladies under arm, outside, bringing gentleman back to back in centre (3 bars), bow (1 bar), waltz once round set (16 bars). Repeat same three times until all regain partners (72 bars). Finale, four gentlemen give right hand to partners, turn ladies back to back in centre, bow, and conduct lady to seat (5 bars).

### COLUMBIA LANCERS.

#### FIRST FIGURE.

Introduction .....	8
All forward to the right (each couple face to right and forward and back).....	4
Turn partners .....	4
Ladies forward and join hands in circle facing out .....	4
Balance .....	2
Ladies forward and form circle with gentlemen (ladies facing out and gentlemen facing out) .....	2
Balance .....	4
Turn partners .....	4
The second and fourth times, forward to the left, and gentlemen to centre.	

#### SECOND FIGURE.

First four lead to the right and salute.....	4
Leave ladies with side couples and return to place. (First two gentlemen place their	



ladies to the left of the said gentlemen, forming two lines of three, facing the cen- ter, and return to places.....	4
Forward and back six.....	4
Ladies cross over.....	4
Forward and back six.....	5
All turn partners (to places).....	4
Second and fourth times sides lead.	

## THIRD FIGURE.

First four forward.....	2
Exchange ladies and return to places. (The exchange of ladies should be made by the gentlemen taking the ladies' right hands in their left, the gentlemen turning so that they will move forward in conducting new partners to places.....	2
All join hands and salute.....	2
Retire to place.....	2
All chasse across. (All chasse across and salute corners, dechasse and salute part- ners) .....	8
Second and fourth times, sides lead.	

## FOURTH FIGURE.

First four lead to the right and salute.....	4
Separate and form lines with sides and sa- lute. (Separating, the gentlemen pass to the right of the side ladies, and the ladies pass to the left of the side gentlemen, form- ing two lines of four, facing the center, the	

lines salute each other).....	4
First four forward and salute. (The first gentleman and second lady forward toward each other, and the second gentleman and first lady will do the same).....	4
First four right and left.....	8
Second and fourth times, sides lead.	

NOTE.—It will be seen that two gentlemen exchange places each time the above number is danced, and all do not regain original places until the number is being danced the fourth time.

#### FIFTH FIGURE.

Four ladies half chain.....	4 bars.
Four gentlemen half chain.....	4
Four ladies half chain.....	4
Four gentlemen half chain.....	4
First couple promenade (gentleman taking lady's left hand in his right, leads her around inside the set and finishes in place	8
All chasse to the left.....	2
Dechasse .....	2
Turn partners .....	4
All face partners and march. (Gentlemen up the outside, ladies upon the inside, half around the circle and salute partners)...	8
All forward and back.....	4
Eight hands around to place.....	4

Third, second and fourth couples in turn promenade.

NOTE.—In place of promenade, the two-step may be danced inside the set, eight bars.

## MILITARY LANCIERS.

## No. 1.

- Address (A la Militaire) . . . . . 8 bars.  
 First four grand right and left, (per-  
 formed by two couples only) . . . . . 8 bars.

(When first four have almost finished the above, side four forward to center and form arches, third gent, with fourth lady, fourth gent with third lady, and is called.)

- Sides forward form arches, (taking  
 their time from the above.) . . . . . 8 bars.  
 First couple pass under the arch, sec-  
 ond couple separate and pass outside 4 bars.  
 Second couple pass under, first couple  
 outside . . . . . 4 bars.  
 Turn corner with right hand, partner  
 with left hand. . . . . 8 bars.  
 Sides repeat.

## No. 2.

- Introduction . . . . . 8 bars  
 All forward, gents in center back to  
 back ladies return to places. . . . . 4 bars  
 Address, (gents A la Militaire, ladies  
 courtesy) . . . . . 4 bars  
 Gentlemen chasse, and ladies sentinel  
 march . . . . . 4 bars.

(Gents four steps forward and four steps back to center, without turning, ladies march to corner of set, turn to right and return to place.)

Turn partner to place.....	4 bars
All join hands, forward and back.....	4 bars.
Turn partners .....	4 bars.

## No. 3.

Introduction .....	8 bars.
All forward and back.....	4 bars.
Face partners, address (A la Militaire) and face the center of the set.....	4 bars.
Four ladies' grand chain.....	8 bars.

## No. 4.

Introduction .....	8 bars.
First four lead to the right, address (Militaire) .....	4 bars.
Circle four hands half way round, ad- dress (Militaire) .....	4 bars.
Half right and left, side four right and left first four to place, sides to place Sides repeat, first four to left, etc.	8 bars.

## No. 5.

Address (A la Militaire). Chord.	
Grand square .....	16 bars.
First couple promenade inside of the set, face out in place, third and fourth couple fall in line, face part- ners and address (A la Militaire)..	8 bars.
Cross over, address (A la Militaire) same as chasse but use walking steps) .....	4 bars

Cross back, address (A la Militaire).. 4 bars.  
 Gents form arches, ladies march under 8 bars

(The first and third gent join hands nearest each other without turning, fourth and second gents the same, which makes two single arches. First lady lead, march through the arch formed by the first and third gent, turn to the right and march through the other arch, and all face partners in two lines.)

Forward and back in two lines..... 4 bars.  
 Turn partners to place..... 4 bars.

Third, second and fourth couple promenade inside of the set in the order named.

NOTES.—All the walking steps must be taken with a military air and precision.

Each number to be played four times.

Address only at the beginning of the first and fifth figure.

EXPLANATION OF THE MILITARY ADDRESS.—Gentlemen raise the (usually) right hand, touch tips of fingers just above the temple, then carry the hand out diagonally from the head about twelve inches and drop the arm to the side.

Ladies curtsy.

## POLKA.

The Polka is a remarkably simple dance, as may be judged from the facility with which the time is mastered by those unacquainted with music or the proper steps. It is two-four time, and consists of three steps and one movement or rise. For this rise the majority of dancers substitute a momentary pause, but it must be clearly understood that the preliminary rise before the first step in each bar, and which is really executed on the fourth beat of the previous bar, gives all the necessary life and imparts the lightness and grace that is requisite for the proper appreciation of this dance. Position—third, right foot front.

## THE STEP (GENTLEMEN).

Preliminary rise:—Rise on the sole of the right foot, having the left foot raised behind and slightly pointed downwards without touching the floor.

## FIRST STEP.

Drop down on the right foot, and at the same time glide the left foot to second position, transferring the weight of the body thereon.

## SECOND STEP.

With a light spring on the left foot, bring the right quickly down to the place which the left foot occupied, at the same time raising the left.

## THIRD STEP.

Spring on to the left foot, at the same time turning half round and drawing the right foot up behind, slightly pointed downwards. The three steps to complete the circle are the same as described, but made by commencing with the right foot, which is the foot the lady commences with. These steps may be taken forwards or backwards, and to right or left, by a slight alteration of the first step.

All the steps should be made with elasticity, the knees slightly bent, and entirely on the toes.

## THE SPANISH WALTZ.

This dance can be performed by any number of double couples. The best arrangement is to place the couples in a complete circle, each alternate couple facing the opposite way to the next. This produces a series of small squares or sets, each consisting of two couples, facing one another. The same movements are executed in all the sets at once, so that the description of one will serve for all. For the first part each couple advance to their *vis-à-vis*, retire, and waltz to opposite sides; repeat with partner. Again perform the first movement, then with partner to original places. Second Part.—All should join hands in a circle, advance and retire, the gentleman then turning the lady on his left hand over head, into his place, while he steps into hers; repeat this four times, when the original place will be reached. Third Part.—The couples now waltz twice around their own set and pass on, to meet the next couple, with whom the figure is repeated, continue this until your original *vis-à-vis* is met.

The whole three parts are done to a waltz movement, but advancing, retiring, though occupying 1 bar each, must be done with only one step and a slight raising on the ball of the foot: it is impracticable to do three movements for each bar in this part. Also note that, in crossing, four short steps must be taken to the

count 1, 2, 3, and turn done on 2 and 3, the gentlemen turning to the left, the ladies to the right. Care must be taken that the gentlemen start with the left foot and the ladies with the right.

### BERLIN POLKA.

(BY E. SCOTT.)

This description of Karl Kaps' Berlin Polka is printed by permission of Messrs. Francis, Day & Hunter.

The Berlin is a combination dance for couples, composed of two distinct parts, each part occupying four measures of music.

#### FIRST PART.

##### POSITION.

The gentleman takes the lady's left hand in his right, as in the Barn Dance, and they commence with their faces turned in the same direction.

##### FIRST MEASURE.

Polka step forward, the gentleman beginning with his left (i. e., outside foot) and the lady with her right. Count and, one, two, three.

##### SECOND MEASURE.

Point the foot nearest to partner (gentleman's right, lady's left) in the fourth position (i. e., a little in advance), with the toes turned downward, and at the same time hop on the supporting leg, counting and, one, two. Then



bring the pointed foot to the fifth position (i. e., toe to the heel at right angles) behind the supporting leg, again hopping thereon in turning towards partner and joining opposite hands, while counting and, three, four.

#### THIRD AND FOURTH MEASURE.

Repeat the above movements in the opposite direction, the gentleman commencing with his right and the lady with her left foot.

#### SECOND PART.

The gentleman holds his partner by the waist, as in the waltz, and thus they dance four measures of the ordinary polka in turning twice to the right, after which they again join right and left hands, and recommence the first part.

#### TRES CHIC.

(A NEW ROUND DANCE FOR THE BALL-ROOM,  
BY W. LAMB.)

Tres Chic is a dance for couples in six-eight time, and is of a very animated and lively character. It is divided into two parts, each part occupying four bars of music. In the first part, the dancers execute a progressive movement, and in the second part, a movement that is in turn progressive and rotary.

#### HOLDING PARTNERS.

The position of partners in the first part is standing side by side, in the third position, i. e.,



the heel of the front foot in the hollow of the rear foot, the right foot in front. The lady's left hand should be resting lightly on the right hand of her partner, as in the Barn Dance.

In the second part, partners dance together, as in the ordinary Round Dance—Polka, Waltz, etc.

#### FIRST PART (4 BARS).

##### FIRST BAR.

The lady commences with her right foot, the gentleman with his left. 1st step: Point the foot in the fourth position, i. e., a little in advance, meanwhile hop on the supporting leg. 2nd step: Bring the pointed foot back to the third position in front, i. e., bring the heel of the pointed foot back to the hollow of the rear foot, and at the same time hop on the foot that is behind.

##### SECOND BAR.

Commencing with the front foot (lady's right, gentleman's left), chasse, i. e., 1st step: Slide the foot to the fourth position; 2nd step: Bring the rear foot up to the front foot third position; 3d step: Again slide the front foot forward.

##### THIRD AND FOURTH BARS.

Repeat the above movements, beginning with the opposite foot (lady's left, gentleman's right).

## SECOND PART (4 BARS).

Holding as in the ordinary Round Dance, execute four chasses, and turn alternately. 1st bar: Commence with (lady's right foot, gentleman's left) the chasse described above, and on finishing make a half turn to the right. 2d bar: Again chasse and turn. 3d and 4th bars, repeat.

NOTE.—In making the first step of the chasse in this part of the dance, slide the front to the second position, i. e., a little to the side, instead of to the fourth position, which is in front.

## WALTZ QUADRILLE.

## No. 1.

First four forward and back.....	4 bars.
Ladies' half chain.....	4 bars.
Chasse all .....	4 bars.
Four ladies cross hands, circle half around .....	4 bars.
Turn partners to places.....	4 bars.
First couple lead to the right.....	4 bars.
Four hands round to place.....	4 bars
Same four waltz.	
Sides repeat.	

## No. 2.

First two gentlemen forward and back	4 bars
Lead to the left and salute.....	4 bars.
Take side lady and retire to place.....	4 bars
Forward six .....	4 bars.

Circle half around .....	4 bars.
Side gentlemen cross over.....	4 bars.
Grand right and left to place.....	8 bars.
All waltz.	

## No. 3.

First couple face out, others fall in back .....	8 bars.
All face partners, salute.....	4 bars.
Two center couples double chasses....	4 bars.
Forward all and turn to place.....	4 bars.
First four waltz.	
Repeat four times.	

## No. 4.

First lady turn opposite gentleman with right hand.....	8 bars.
Side gentleman with left hand.....	4 bars.
Opposite with right hand.....	4 bars.
Partner with the left.....	4 bars.
First four forward, cross hands, circle to place .....	8 bars.
Side four forward, cross hands, circle to place .....	8 bars.
All waltz.	

## HEEL AND TOE POLKA.

The Heel and Toe Polka, or Bohemienne, is a rather eccentric but popular dance, specially adapted for children. The gentleman hops on right foot, and places left foot to the side in a

second position, with heel upon floor, toe up, count 1; hop on right and at same time place left foot behind in fifth position, toe on floor, heel raised, count 2; a bar of the polka follows, turning half round, then repeat the first two motions, with opposite foot, these to be followed by another bar of polka, half round, which brings him around to original position. This dance may be continued in every other bar, or alternate with four bars of the one slide or plain polka, or with the 3 side, or glide polka.

### CONTRA OR COUNTRY DANCES.

This is a class of dance which derives its name from the manner in which the dancers are arranged (*contre*, opposite). In the quadrille, partners stand side by side, each couple forming the side of a square, but in the Contra Dances the partners of each couple stand opposite to and facing each other, the couples collectively forming two parallel lines.

Dancing is essentially French in all its attributes, and the French names and technical phrases will doubtless continue to cling to the figures and movements used in dancing. The French "Contre Danse" became corrupted into the English "Country Dance" with that characteristic facility which the English people have of adapting foreign words to their own requirements. If the name was to be Anglicised at all

it should have been "Contra Dance." The variety of Contra Dances actually in use at the present day is very small, and the following is the most popular.

### ROUND DANCES.

In the course of my explanations and descriptions of square dances, I have entered, as far as possible, into minute details of the movements necessary to perform the different figures. In the following pages on Round Dances I intend giving as clearly as I can, the directions for performing them properly, but my readers must not for a moment suppose that by simply reading the contents of this book they will actually be taught to dance. It has been frequently said that anybody can teach themselves to dance by reading a book. There are "Guides to Dancing," "Dancing Without a Master," etc., written for this purpose, in which the author distinctly says that if you correctly follow his instructions you will get a "distinctly good idea of what you ought to do," leading you to suppose that it is the "distinctly good idea" that you want. This is indeed misleading. How is the reader of such works to know for certainty when he is right, even supposing he has followed out to the letter every little detail? When is he able to say that he has got the "good idea"? And assuming he has arrived at this point, how

is he to acquire the necessary finish? In this essentially important item the book system fails altogether. Now, if he intends perfecting himself he will go to a master and invariably commences by informing him that he does not know anything about dancing. Well, that would be excusable if he (the pupil) conscientiously acted up to it, but the "distinctly good idea" crops up here, and the master soon perceives it, much to his disgust, for trouble is then inevitable. With regard to the distinctly bad ideas which a reader of these books may have developed; how is he going to dispose of them? There is only one course open to him, and that is to go to a master. There are many to be found who are really ornaments to their profession. He can neither have his "guide to Dancing" afterwards, or while under his master. I know by experience that all the written instructions in the "guides to Dancing" which have so far been published only tell you how to do it, and I would impress my readers that with the feet this mere explanation is of little use. If you wish to dance properly you must be shown; theory without practical knowledge is fallacious.

### ALSATIAN POLKA.

The Alsatian is a combination dance composed of two distinct parts, each part occupying four measures of the music.

## FIRST PART.

This is the same as the first part of the Berlin Polka.

## SECOND PART.

## POSITION.

The gentleman holds his partner by the waist as in the waltz, and executes four measures of the "glide" or "Coquette" Polka.

## FIRST MEASURE (for the gentleman).

Slide the left foot to the second position (i. e., a little to the side), counting and, one, two. Bring the right foot up to the left, and simultaneously slide the left again to the side (chasse), counting and, three, four; then again bring up the right foot, transferring the balance of the body to the right leg, counting.

## SECOND MEASURE.

The same steps should be used as in the ordinary polka in turning to the right to face the opposite direction.

## THIRD AND FOURTH MEASURES.

Repeat the above movements, beginning with the opposite foot; after which again join right and left hands, and recommence the first part.

The lady begins the circular movements with the right foot.

N. B.—The above is the correct form of the dance, but if the pupil is unable to master the



steps of the "Coquette," four measures of the ordinary polka may be substituted, as in the "Berlin."

### THE GIRL I LEFT BEHIND ME.

(Formation—Six couples in a set; ladies face one way, gents opposite.)

(The first call when music starts.) (Before starting, the head couple cross over.) Head couple with second lady down the center [4] leave lady (at foot) and head couple back [4] down (the) center with second gent [4]; leave gent, and back to place [4]; head couple down; the center [4]; both couples back to places [4]; right and left (at head of set) [8].

(Six times.)

### OLD DAN TUCKER.

(Formation—A circle around the room, one or more Tuckers in the center without partners.)

(The first call when music begins.) All balance to Tucker [4]; Allemande left [8]; grand right and left [16]; promenade all [8]; all forward and back [4]; all join hands, circle to the left [8].

(Repeat as often as desired.)

### MONEY MUSK.

(Formation—Six couples in a set, ladies on

one side, gents opposite. Ladies' right is the head.

(The first call when music begins.) Head couple swing once and a half around [8]; go between the second and third couple, and forward six [4]; swing three-quarters around [4]; forward six [4]; swing three-quarters around [4]; right and left (or double chasse) [8].

(After the head couple has passed the third couple, call head couple swing once and a half around. Repeat as often as desired.)

## NOVELTINA.

### ANOTHER NEW ROUND DANCE.

The Noveltina is a dance for couples, divided into two parts, each part occupying 4 bars of music. In the first part the dancers execute a tour de main and, in the second, 4 bars of ordinary waltz.

### FIRST PART (4 Bars).

#### HOLDING PARTNERS.

Stand in the third position, right foot in front, i. e., the heel of the front foot in the hollow of the back foot, facing each other. Each should be a little to each other's right, the lady with her back to the wall, the gentleman with his back to the middle of the room, with right hands joined and slightly raised.

## FIRST BAR.

The lady commences with her right foot, the gentleman with his left. First step: Slide the foot forward (fourth position) and transfer the balance to same. Second step: Bring the hollow of the back foot up to the heel of the front foot (third position), transferring the weight to the foot behind. Third step: With a slight hop on the rear foot, raise and extend the front foot (fourth position). Fourth step: Bring the heel of the front foot down to the hollow of the back foot (third position), still keeping the weight on the rear foot.

## SECOND BAR.

Commencing with the front foot (lady's right, gentleman's left), make three marching steps so as to move around each other, counting 1, 2, 3, and on the fourth beat bring the rear foot (lady's left, gentleman's right), with a slightly circular step, in front of the forward foot (third position). This movement should bring the dancers half round and facing the opposite direction.

## THIRD AND FOURTH BARS.

Repeat the above movements, starting with the opposite foot (lady's left, gentleman's right), back to original place.

## SECOND PART (4 bars).

Holding the lady by the waist, as in the Polka, etc., waltz 4 bars, as in the Barn Dance.

## THE SCHOTTISCHE.

This, like the Polka, is a very simple and effective dance; its time is four-four, or common time. The first part may appear to bear a resemblance to the Polka, but there is a considerable difference in the nature of the movements when they are properly executed. It consists of two parts, each differing in character, and occupying together four bars of music. The first part consists of eight steps, or rather six steps and two hops; and the second part is a rotary movement accomplished by four hops on alternate feet, describing two turns, or waltzing twice round. The latter style of performing the second part has become very general, and its accomplishment is helped by counting "one and two," "three and four," the second and fifth waltz steps being taken lightly and rapidly to the word "and." Position.—Third, right foot front.

## THE STEPS (Gentlemen).

## FIRST PART (2 Bars).

## FIRST STEP.

Bend both knees slightly, and slide the left foot to second position, resting the weight of the body thereon.

## SECOND STEP.

With a light spring on the left foot bring the right to the place of the left, and in so doing point the latter in the second position, slightly raised.

## THIRD STEP.

Transfer the whole weight of the body to the left leg while bending knee, and simultaneously raise the right foot behind to third position, with toe pointed downwards.

## FOURTH STEP.

Hop very slightly on the left foot. Repeat the movement, commencing with the right foot (the foot the lady commences with), finishing with the weight of the body on the right leg. This completes two bars, and should be counted: —“one, two, three, hop,” “one, two, three, hop.”

## SECOND PART (2 Bars).

## FIRST STEP.

Transfer the whole weight of the body to the left leg while bending knee, and simultaneously raise the right foot behind, third position, with toe pointed downwards.

## SECOND STEP.

Hop very slightly on the left, and in doing so turn half round.

## THIRD STEP.

Right foot down.

## FOURTH STEP.

Hop, turning half round.

Repeat the above four steps.

The second part is now generally waltzed, and is accomplished as explained.

## BARN DANCE.

This popular dance should be called the "Military Schottische," that being the name by which it was first known in England, some ten years ago. Our American cousins frequently danced it to a popular tune called "Dancing in the Barn," and the abbreviation of this has given us our present Barn Dance.

The position of partners for the first part (4 bars) is standing side by side, the lady's left hand resting lightly in the right hand of her partner.

In the second part (4 bars) partners dance together as in any ordinary round dance.  
Position:—

## FIRST PART (4 Bars).

## FIRST STEP.

Slide the left foot to fourth position.

## SECOND STEP.

With a slight spring on the left bring the right foot to the place of the left, and in so do-

ing point the latter (slightly raised in front) in the fourth position.

#### THIRD STEP.

Spring forward on the left foot, raising the right behind.

#### FOURTH STEP.

Make a slight hop on the sole of the left foot, and extend the right in front with toe pointed downwards.

Repeat the movement, commencing with the right foot (the foot the lady commences with). The two movements are again repeated to complete the first four bars.

#### SECOND PART (4 Bars).

Holding, as in an ordinary round dance, the couple waltz four bars as explained in the Schottische.

#### THE MILITARY DIP.

The "Military Dip" differs from the old dip waltz danced a generation ago in having a dip to each move instead of every third movement.

Here is a description of it.

Side waltz position, man facing in forward marching direction, woman facing toward rear, both with left foot in fourth position front. Man dips forward on left, woman backward on right. Count one, two, three, dip in the other direction; count one, two, three. Man steps

forward on left, counts one, two, three; forward on right, counts one, two, three, at the same time making a quarter turn to the right; four measures in all for the first part.

Second part—Waltz four measures man commencing with left foot.



### THE HIGHLAND SCHOTTISCHE.

This was originally "The Balmoral," a combination of the Schottische and Highland Fling or Reel. An extremely vigorous dance to four-four or common time, and very popular with advanced pupils; allowing them to introduce a variety of dexterous steps which in any dance but this would be considered bad form.

Like the Barn Dance, it occupies 8 bars of music, and is divided into two parts of 4 bars each.

In order to perform the first part, the couples should face each other at a very short distance, both commencing with the right foot, the left arms raised above the head and the right arms akimbo.

The Steps.—Position.—Third, right foot in front.

#### FIRST PART.

##### FIRST STEP.

Spring upwards from both feet and alight on the left foot (toes) with the right foot pointed in the second position.

##### SECOND STEP.

Hop on the left and simultaneously bring the right behind the left.

##### THIRD STEP.

Repeat the first.

## FOURTH STEP.

Repeat the second step, but instead of bringing the right foot behind it, let it pass in front.

## FIFTH, SIXTH, SEVENTH, AND EIGHTH STEPS.

Schottische step to right.

In the last four steps the dancers pass away from each other.

Repeat the eight steps, beginning with the left foot.

The last four steps should bring the dancers opposite each other again.

## SECOND PART.

Link right arms, each raising the left, place the right foot down and hop, counting one, two, then place left foot down and hop, counting three, four; repeat counting one, two, three, four, while doing this begin to move forward and round each other. During the last hop release the partner's right arm and link left, now raise the right and make a corresponding tour in the reverse direction with the same steps.

In finishing the last hop, separate from your partner and commence the first movement by pointing the right foot, with a slight hop on the left.

## THE GRAZIANA.

The dance is divided into two parts, each occupying 16 bars of music. The first part is a

stately movement in slow two-four time, eminently calculated to promote a graceful carriage of the person, whilst at the same time an elegant style of extending the leg and pointing the foot is also cultivated and developed.

For the second part of the dance the Polka or any of its variations may be performed.

#### GENERAL DIRECTIONS.

In commencing the dance the lady places her left hand in the right hand of the gentleman. In the fourth bar, the dancers face their partners with hands joined, and in this position the dance is continued during the next three bars. In the eighth bar, with the hands still joined, the couple make a demi-tour.

The 8 bars are then repeated, after which 16 bars of a polka or similar movement follow.

The combined measure of 32 bars can be continued at discretion.

Throughout the entire dance, the lady executes all her steps with the opposite foot to that of her partner.

#### DESCRIPTION OF THE GENTLEMAN'S STEP.

##### FIRST HALF BAR.

Bending the right leg slightly, glide the left foot forward to fourth position, keeping the left leg fully extended and the foot well pointed to the floor.

## FIRST BAR.

Transfer the weight of the body on to the left leg (1), and glide the right foot forward to the fourth position (2).

## SECOND BAR.

Repeat the movement by transferring the balance of the body to the right leg (1), and pointing the left at fourth position (2).

## THIRD BAR.

Commencing with the left foot, march two steps—left foot (1), right foot (2),—executing each step with fully extended leg, so that the point of the foot touches the floor first.

## FOURTH BAR.

Making a quarter turn on the right foot to face partner, glide left foot into second position, at the same time transfer the weight of the body on to the left leg, leaving the right extended at the side in second position (1). The gentleman now takes his partner's right hand with his left, without relinquishing the other joined hand, and, rising slightly on the left leg, draws his right foot into the third position behind, receiving the weight of his body on the right leg, and simultaneously bending both knees gently (2).

## FIFTH BAR.

Glide the left foot to second position (1), and

again draw the right foot behind, as in the previous bar (2).

#### SIXTH BAR.

Glide left foot again to second position (1), and keep the right foot extended at the side (2).

#### SEVENTH BAR.

Beginning with the right foot, march two steps in a semicircle to change place with partner. (Demi-tour a deux mains.)

#### EIGHTH BAR.

Disengage the right hand, and draw the right foot close up to and in front of the left foot, at the same time turning a quarter circle to the right so as to finish side by side with partner (1). Bend left leg slightly, and point right foot to fourth position (2).

The above 8 bars are then repeated, the gentleman beginning with his right foot, the lady with her left foot. In the ensuing 16 bars of music the Polka or any circular movement in two-four time may be danced.

### THE MIGIONETTE.

The complete figure of the dance is performed during each sixteen bars of music, in the first eight of which the dancers execute a lateral and progressive movement, and in the remaining eight bars an evolution which is alternately

rotary and progressive. Any number of separate couples may participate in the dance at the same time, as in the Waltz, Polka, Galop, etc.

### EXPLANATION OF THE STEPS, ETC.

#### HOLDING PARTNERS.

The lady places her right hand in the left hand of the gentleman, the left shoulders of both dancers being turned towards the centre of the room. Thus placed side by side, the dancers must hold their joined hands so as to form a graceful curve of the arms in a forward direction. The disengaged left hand of the lady during the first eight bars may be occupied in holding her dress, whilst the right hand of the gentleman meanwhile should rest upon his right hip. During the second eight bars, the dancers hold each other as in the Waltz and other round dances.

#### BALANCE EN AVANT.

Before commencing, place the outside foot (lady's right, gentleman's left) in third position, i. e., the heel of the front foot against the hollow of the rear one. Glide the outside foot forward, and rest upon same. Bring the hollow of the rear foot up to the heel of the front foot. Rise slightly on the toes of both feet, and drop the front heel only. (1 bar). During this movement, the joined hands of the dancers describe an upward curve.

## BALANCE EN ARRIERE.

Withdraw the rear foot in a backward direction. Close the front foot up to the rear one. Rise slightly on both feet and drop the heel of the back foot only (1 bar). In this movement the arms are lowered by a downward curve.

## DEMI-PIVOT ON LEFT FOOT.

Glide left foot to side, transferring the weight of the body to the left leg. Draw right foot behind and about six inches to the rear of the left foot, the toe only of the right foot touching the floor. Revolve half a circle backwards to the right, causing the rear foot to be brought to the front without either foot leaving the floor, finishing with the weight of the body still on the left leg (1 bar).

## DEMI-PIVOT ON RIGHT FOOT.

Glide right foot to side, transfer weight of body to right leg. Draw left foot behind, as already described for the Left Demi-Pivot. Complete the movement by revolving half a circle backwards to the left (1 bar).

## PAS GLISSE TO LEFT.

Face partners without relinquishing hands, and glide left foot to the side, transferring the weight of the body to the left leg. Draw the right foot close up in front of the left, rising slightly on both feet. Drop the right heel, and

transfer the weight of the body on to the right leg (1 bar).

PAS GLISSE TO RIGHT.

Glide right foot to the side, transferring the weight of the body to the right leg. Draw the left foot close up behind the right, rising slightly on both feet. Drop the left heel, and transfer the weight of the body on to the left leg (1 bar).

AMERICAN NATIONAL LANCERS, OR  
SARATOGA.

(Adopted by N. A. T. D.)

Commence by addressing partners, then all join hands with partners, and address center. "A general address."

FIRST FIGURE.

	Measures of Music.
Introduction, address .....	8
First four backward and back with right hand couples .....	4
	Measures of Music.
Turn opposite with both hands, and return to place .....	4
First four (hands joined) pass between sides .....	
Return outside, sides between, hands joined	4
Address corners, turn corners.....	8
Sides repeat to right.	



## SECOND FIGURE.

Introduction .....	8
First four forward and back with right hand couples .....	4
Leave ladies in center facing partners, ad- dress .....	4
All forward and back.....	4
Turn partners to place.....	4
Promenade, arm in arm, around opposite couple .....	8
Sides repeat to right.	

## THIRD FIGURE.

Introduction .....	8
First four forward and back with right hand couples .....	4
Forward again, address, return to place....	4
Ladies' chain (with same couple).....	8
Sides repeat to right.	

## FOURTH FIGURE.

Introduction .....	8
First four lead to the right, address.....	4
Exchange ladies, lead to opposite, address..	4
Exchange ladies, lead to place, address cen- ter .....	4
Right and left with right hand couples....	8
Sides repeat, which will leave all in original places.	

NOTE.—Exchanging ladies, the gentlemen will extend right hand, ladies present left.

## FIFTH FIGURE.

- Introductory chord—address partners.
- Grand right and left half way around, pass partner, turn and address..... 8
- Reverse grand right and left back, address partner in place..... 8
- First couple promenade around inside of set, face out..... 4
- Third and fourth couples fall in line (in rear) ..... 4
- All forward and back (4 steps twice) separate, forming two lines, facing partners 8
- Head couple down center and back (hands joined) ..... 8
- All forward and back in two lines, turn partners to place..... 8
- Couples promenade around inside and face out in rotation, as follows, first, third, second and fourth. End with first strain. Each number to be danced four times, alternately by first four and sides.

## THE VARSOVIANA.

The Varsoviana was a very simple, easy dance, but such unwarrantable liberties were taken with it, and so vulgarly was it performed by the mass, that its existence was very brief, and it is now only thought of as a thing of the past.

The first step was, in fact, nothing but the Polka with the knee well bent on the jette, or

third movement, turning half round, the opposite foot being slightly raised behind in fifth position; this occupies 1 bar. At 4 (the commencement of second bar), the bent knee is gradually straightened (without any jerk), and the other foot at the same time being gracefully slid into the second position, the toe being extensively pointed, and the head and body inclining towards it, pausing in that position till the remainder of the bar is finished.

The same step is again performed with the right foot, and continued alternately for 16 bars, each step requiring 2 bars of music for its completion.

The first movement is repeated eight times. The second step consists of the first part of the Polka-Mazurka (where the beat behind occurs). This is done twice, occupying 2 bars of music, and followed by one step of the first movement, requiring 2 more bars.

This step, as well as the third, requiring 4 bars for its completion, is only performed four times. The first movement being repeated after each of them.

The third part, improperly called Redowa, is in reality nothing but the first step danced three times, before pointing the foot in the second position, pausing; or in other words, it is the Polka movement danced with a bent knee three times successively before pointing the opposite foot.

## THE MINUET DE LA COUR.

This graceful dance for one or more couples, is seldom seen in a modern ball-room, although at one time it was considered the most pleasing of all the many beautiful dances which our forefathers delighted in.

One bar rest for the gentleman to take off his hat.

One bar to prepare, and two bars to perform the bow of the gentleman and the curtsy of the lady.

One waltz step in going forward, and in turning half round to face each other (1 bar).

One bar while preparing for the bow and curtsy, and 2 bars while performing them.

Return to places in giving hands with Pas de Bourre forward, coupe backwards, the gentleman then brings the left foot behind, and the lady the right foot forward (2 bars).

After this the lady and gentleman always dance with the same foot (commence with right).

Pas Grave forward in giving the hand (2 bars).

Coupe forward, coupe backward in facing each other. Jette to the right, Pas de Bourre behind and before. Coupe backwards, and bring the left foot behind (4 bars).

Pas Grave forward, and Pas de Menuet forward in turning (4 bars).

Two Pas de Menuet to the right in passing before one another (4 bars).

One waltz step, coupe backwards (2 bars).

The gentleman then resumes his hat.

Pas de Bourre forwards and assemble before (2 bars).

Coupe backwards, and two battements, repeating four times in going backwards (4 bars).

Rise once, bend twice, sissonne with the left foot, coupe backwards, and bring the right foot forwards (4 bars).

Pas Grave (to present the right hand), Pas de Bourre forwards, assemble before, and place the right foot at the right (4 bars).

Two waltz steps, Pas de Bourre forward, coupe backwards, and place the right foot behind (4 bars).

Pas Grave (to present the left hand), Pas de Bourre forwards, assemble before, and place the left foot to the left (4 bars).

Two waltz steps, Pas de Bourre forwards, coupe backwards and place the left foot behind (4 bars).

Coupe forward, coupe backwards, then Pas de Bourre forward, assemble soutenu; left foot before (4 bars).

Minuet step to the right (2 bars).

Minuet step to the left (2 bars).

Pas de Bourre behind and before, half around.  
Pas de Bourre behind and before, half around.

Pas de Bourre behind and before (done quickly). Rise and turn on the toes to bring the left foot forward, and change the feet (4 bars).

Coupe forward, and assemble before, in bringing alternately one and the other shoulder forward. Repeat this three times. Slide the left foot to the left. Pas de Bourre behind and before, finishing with the left toe pointed behind (4 bars).

Pirouette on both feet, finishing on the left foot, coupe backwards, and place the left foot behind (4 bars).

Pas Grave (to present both hands), Pas de Bourre forward. Assemble before in facing each other. Turn half round in keeping the left hand of the lady. Place the left foot to the left for the gentleman, and the right for the lady (2 bars).

Coupe forwards, coupe backwards (2 bars).

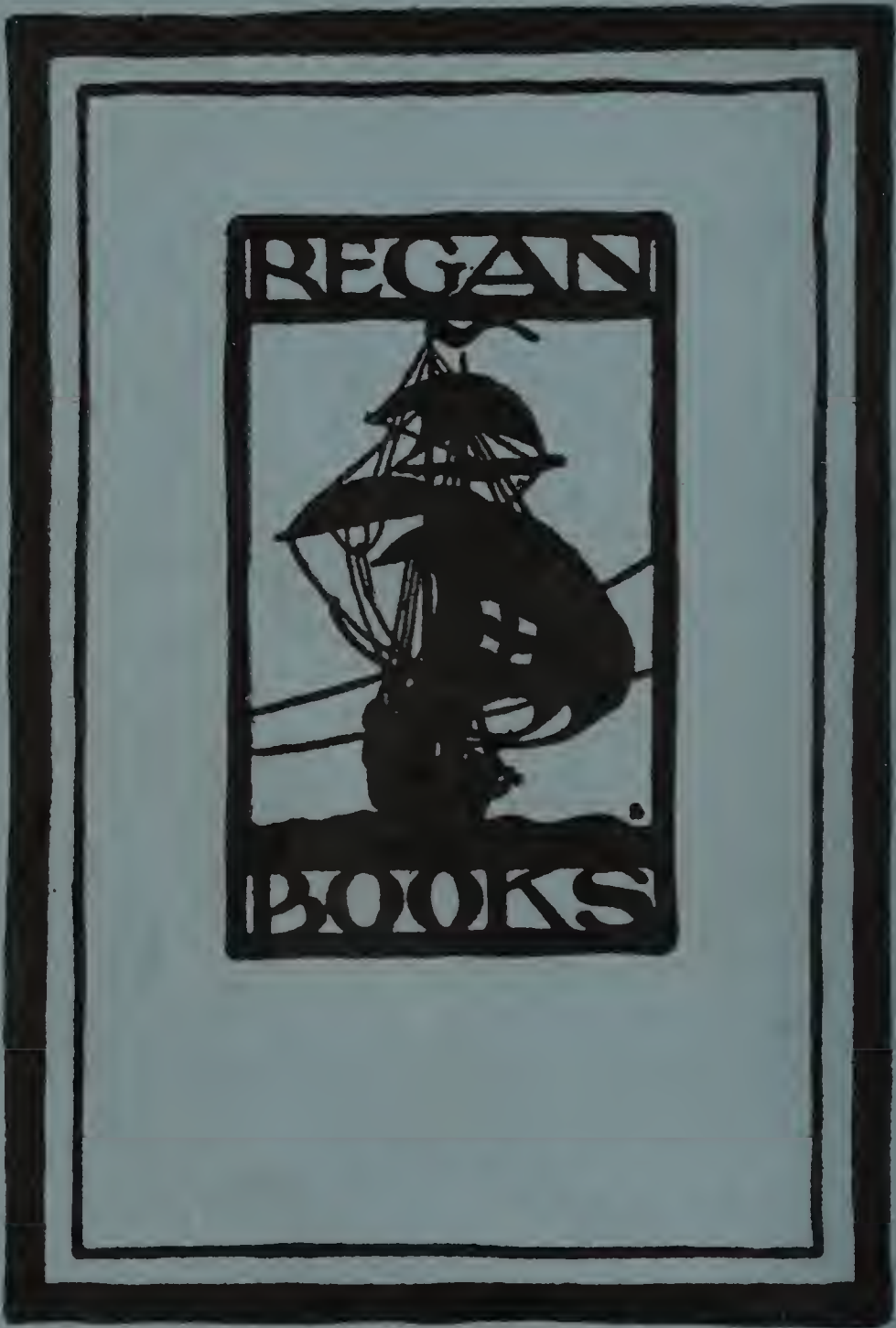
Give both hands to each other, Pas de Bourre before and behind, coupe backwards, and place the left foot behind for the gentleman, and the right foot before for the lady (2 bars).

Repeat the figures 1, 2, 3, 4, 5, to conclude.

N. B.—There are five different Pas de Minuet. One to the right, two to the left, one forward, and one forward and turn round. All Pas de Minuet begin with the right foot and occupy 2 bars. They are composed of one demi-coupe, which occupies 1 bar, and one Pas de Bourre occupying the other bar.



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